

FEATURE ARTICLE WRITING
Course Outline

Spring 1988
MW 1-2:15 p.m.

Dr. Anthony R. Fellow, Associate Professor of Communications
Office: Humanities 330 Office Phone: 714-773-2023
Office Hours: Mondays, Wednesdays, Fridays 11 a.m.-Noon
Wednesdays 2:15-4:15 p.m.

Texts:

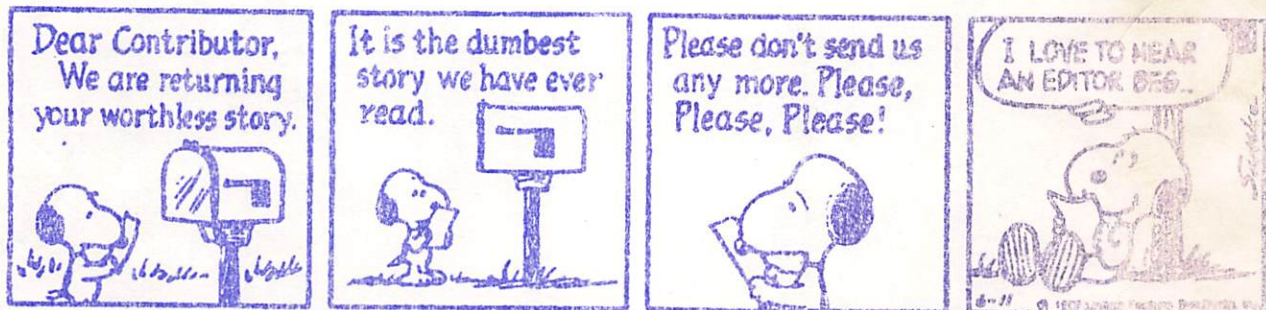
Metzler, K. Creative Interviewing. New York: Prentice-Hall
Company, 1983.

Rivers, W.L. and A.R. Work. Free-lancer and staff writer:
Newspaper features and magazine articles. Belmont, Calif.:
Wadsworth Publishing Co., 1987.

Fellow, A.R. Features: Some of the Best. (Available at Kinko's).

Course Objectives:

PEANUTS By Schulz



This course is designed to help students become effective feature and news feature writers-reporters. At the conclusion of this course, students will be able to perform the following:

1. Identify types of feature stories.
2. Identify and write various types of feature leads.
3. Identify the structure of the feature.
4. Write personality profiles and sketches, issue features, reviews, travel articles, Q & A's, and human interest articles.

In other words you won't be writing worthless, dumb stories and editors WILL beg for more.

20 hr									
2/8	10hr 2/22	3/7	3/14	3/21	4/4	4/11	4/18	5/2	5/16
	10hr PD	1	2	3	4	5	6	7	8
2/8	2/22	2/29	3/7	3/14	3/21	4/4	4/11	4/18	5/2
	8hr = 3/14	PD	PD	PD	V1	V2	V3	V4	V5
2/8	2/22	2/29	3/7	3/14	3/21	4/4	4/11	4/18	5/2
4/25	5/2	5/9	5/16	5/23	5/30	6/6	6/13	6/20	6/27

Grade Requirements:

Grades will be based on the following:

Six assigned features	60 percent
Graded class and homework assignments	20 percent
Class participation and attendance	10 percent
Report on magazine	10 percent

Readings/Activities:

Week of:

February 1

INTRODUCTION TO FEATURE WRITING
Defining the Feature Story
Newspapers vs. Magazine Features
TYPES OF FEATURE STORIES

Readings: Skim Chapters 1 and 2 in Rivers

8

DEVELOPING IDEAS FOR PUBLICATION
QUERIES AND ARTICLE MEMOS
THE FEATURE INTERVIEW

THE MAGAZINE REPORT

Readings: Chapters 6, 8, 9, 16 in Rivers
Duquin, L. Shaping your article ideas to sell.

Activity:

1. Select magazine and date for oral/written report
 2. Clip two newspaper feature stories and one magazine feature article and bring to class. Be prepared to discuss subjects of articles, sources of information--interviews, secondary research, etc. used in articles.
 3. Submit list of possible sources of the following features: Campus personality, issue feature, travel feature, unusual hobby or profession feature, human interest feature.
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15

THE BEGINNING: THE FEATURE LEAD
THE MIDDLE: TRANSITION IN FEATURES
THE END: THE FEATURE WRAPUP

WRITING ABOUT PEOPLE

The Personality Sketch
The Personality Profile

Readings: Chapter 12, pages 190-195 in Rivers
Bugeja, M. Making your article leads sparkle.

Overend, W. He seeks caring home for dogs abandoned in wilderness.

Rosenfeld, P. Saluting Stanwyck: A life on film

Rosenfeld, P. Compulsively Lucy.

Wesland, M. Minister looking for America.

Woutat, D. The unfinished business of Armand Hammer.

Activity:

1. Critique of Sweeney's "Mediterranean Patrol" due
2. Query letter due

22

IN-CLASS INTERVIEW

Activity: Personality feature due Feb. 26

29

INDIVIDUAL CONFERENCES

Activity: Submit outline for personality sketch

March

7

NEWSFEATURES AND RESEARCH STORIES

Readings: Chapters 10, 15 and 19 in Rivers
Berak, B. Patriarch says wealth cursed offspring.

Larson, E. A close watch on U.S. orders to keep the world's bugs out.

Activity:

1. Personality feature due March 9

14

INDIVIDUAL INTERVIEWS

Activity: Submit outline for newsfeature

21

INFORMATIVES AND HOW TO DO IT FEATURES

Readings: Chapter 13 in Rivers

28

Spring Recess

April

4

THE REVIEW

NEWFEATURE CRITQUES

Readings: Presidents called sickly bunch.

Activity:

1. Newsfeatures due
2. Newsfeature critiques due

11

NEWSFEATURE CRITQUES

Activity: Submit outline of travel feature

18

THE TRAVEL FEATURE

Readings: Zobel, L. The travel writer's handbook.
Bond, C. We couldn't stop playing to save our soles.

Brow, K. Beyond the bedtime mint.

Huth, T. The ultimate Palm Springs pool.

Lazar, J. Skywriting.

White, L. Armed with a dream, he turned back the clock
in Durango.

25

COMMUNICATIONS WEEK

May

2

THE NARRATIVE AND PERSONAL STORIES
HUMAN INTEREST STORIES

Readings: Chapters 2 and 14 in Rivers

Activity:

1. Travel feature due

9

WORK ON CLASS FEATURE

16

THE Q & A FEATURE
ETHICS AND THE LAW FOR FEATURE WRITERS
COURSE WRAPUP

Readings: Graner, R. Citizen Ueberroth

Activity:

1. Final feature due May 16

FINAL EXAMINATION PERIOD Friday, May 17 12:30 p.m.

THE REVIEW
 NEWSPAPER CRITIQUE
 Readings: Presidential election
 Activity:
 1. Newspapers due
 2. Newspaper criticism due

NEWSPAPER CRITIQUE

Activity: Submit one of travel feature

THE TRAVEL FEATURE

Readings: Robe, J. The Travel Writer's Handbook
 Bond, C. We couldn't stop playing so we got noisier
 Brown, K. Beyond the bedtime story
 Hutch, T. The Alchemist
 Lantz, J. Skywriting
 White, L. Armed with a dream, he turned back the clock
 in Durango

COMMUNICATIONS WEEK

THE NARRATIVE AND PERSONAL HUMAN INTEREST STORIES

Readings: Chapters 1 and 2 in Rivers
 Activity:

12th Grade FD 818-956-4814
 818-956-4024

7:45 AM

THE O & A FEATURE ETHICS AND THE LAW COURSE WRAPUP

Readings: Chapter 2
 Activity:
 1. Ethical issues due

FINAL EXAMINATION PERIOD

Joe Bustillos
COMM334 - Feature Article Writing
student # 862-0635
02/17/1988
STORY IDEAS

CAMPUS PERSONALITY: "Q & A" the Redheaded Christian Evangelist who sits every afternoon between the library and the performing arts building." I don't know how often or if he would be open to an interview, but it would be interesting to get behind the public stereotype and see what personally motivates an individual toward a one man crusade in a somewhat hostile environment.

ISSUE FEATURE: "Election Campaigning: England's Alternative to America's Glut." I read somewhere that English candidates for government have a strict spending and time limit (something like two weeks prior to the election) to get their message out. The stated idea is to limit the mudslinging and concentrate on the issues. If the previous California gubernatorial election's televised character assassinations are any indication of what California's voters can expect in June (and just when you thought "Sweeps Week" was over) an article about how the Brits get their votes might be just what the doctor ordered.

TRAVEL FEATURE: "A Guide To 10 of Southern California's Largest Protestant Mega-Churches." In the United States somewhere in the neighborhood of 95 percent of all Protestant churches have memberships totally less than 75 persons. The next 4.75 percent average out at 200 bodies. Then there are the mega-churches who hold three Sunday services with closed circuit TV to overflow rooms that rival the other 95 percent of the Protestant public. Vacationers to California are just as likely to visit one of these mega-churches as either Knott's Berry Farm or the Mouse Who Built Anaheim.

UNUSUAL PROFESSION(HUMAN INTEREST FEATURE?): Story on the Oriental Family who runs Bill's Burgers on Lincoln Blvd. in Anaheim. I used to go to this drive-thru a couple of years ago at around eight p.m. and found the teenagers manning the cash register and fries baskets and the older folks building the burgers and washing down the shiny aluminum kitchen surfaces. In a world of individualistic 9-to-5 expectations, this lunch and dinner family run establishment stands in direct contrast to that mentality and echos a fading reminder of America's immigrant past.

looks good

The structure of most mag articles

This is probably the most important material I will share with you these many weeks.

I will show you the structure for most successful magazine articles. Anyone can learn the structure.

It consists of four parts: lead, survey statement, midsection, and wrapup. Probably 90% of all published magazine articles follow this structure, intentionally or not. Successful magazine writers adhere to it. Editors look for it. Shakespeare used it.

Richard III and Romeo and Juliet are perfect examples of the formula.

It has nearly universal application. Trial lawyers rely on it in court. Teachers use it. If you learn to use it, it can dramatically change your rejection rate with magazine editors. It can also add a greater sense of order to your thinking and to your life.

FEATURE ARTICLE WRITING
Communications 334

FEATURE CRITIQUE
"How Super Are Our Supercarriers"

1. Read Steve Twomey's "How Super Are Our Supercarriers."
Note the lead, body structure and ending.

2. Write a 1-1 1/2-critique of the article. Pay close
attention to the following questions:

Is the following evident in the lead:

- a. Link
- b. Exposition
- c. Appeal
- d. Direct connection
- e. Slant

What kind of lead is used?

- a. Summary
- b. Description
- c. Direct Address
- d. Striking Statement
- e. Narrative

Are transitions used effectively?

Is the ending effective? If not, how could the writer have
improved it?

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~~Dan Pinkini~~ - print.
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HOW SUPER ARE OUR SUPERCARRIERS?

OCTOBER 5, 1986

BY STEVE TWOMEY

On the flight deck
↓

Air boss looked aft. Through the haze of a June morning off Sicily, an F-14A Tomcat fighter was already banking in low over America's wake, a couple of miles out and coming home to the Bird Farm. Air Boss looked down. Damn. Still no place to put the thing.

On the flight deck below, opposite Air Boss's perch in the control tower, an A-7E Corsair II bomber sat astride the No. 4 steam catapult amidships. By now, the A-7 should have been flying with the rest of the day's second mission. Nobody would be landing while it straddled America's only available runway.

"What's taking 'em so long down there?" Air Boss growled. He had left his leather armchair in his glass booth in America's superstructure. He was standing up for a better look, which he always does when the flight deck crunch is on.

The ship's 79,724 tons suddenly shuddered. Steam billowed from No. 4. The A-7 had vanished, rudely flung out over the Mediterranean by the "cat stroke," like a rock from a slingshot. Finally.

"Launch complete, sir!" said Mini Boss, his assistant.

"Clear decks!" Air Boss boomed into the radio to his launch crews. It would be close, maybe too close. "Secure the waist cat! Prepare to recover aircraft! Hubba, hubba!"

The F-14 was closing at 150 miles per hour. A mile out now. On the deck, crews were frantically stowing launch gear. They had to seal the long slit down which the catapult arm—the "shuttle"—races as it yanks a plane along the deck and flips it heavenward. They had to shut hatches and make them flush with the deck. America had to become seamless for its bird.

"Commme on, commme on," said Air Boss. His eyes flitted from the looming F-14 to his crews working below. The plane's variable wings were swept wide for landing, 64 feet tip to tip. Its wheels

were down, its twin tail jets were spewing heat waves. It was a pterodactyl about to prey on the carrier.

"We're not going to make it!" said Air Boss.

"We'll make it!" said Mini Boss.

Unless they made it, the F-14 would have to be waved off, sent around for another approach. In peacetime, that is not fatal. It costs fuel—266 gallons a minute for an F-14, \$1,100 an hour—but no more. In war, a carrier's ability to cycle its jets in seconds—to launch them, land them, rearm them, refuel them, launch them again—could mean victory or defeat. America is not at war now. But America trains as if it is.

"We're not going to make it!" Air Boss said again.

"We'll make it!" said Mini.

Catapult crews had almost finished. The F-14 was just off the stern and plunging, a long hook dangling from its belly that would, it was hoped, catch one of four cables laid across the rear flight deck to stop the plane cold. It was time to decide: Wave it off or land it. The last of the crew was scampering out of the landing area.

"They made it!" said Mini.

Over the stern, down, down.

Bam.

Fifty-six thousand pounds of F-14 slammed home. Simultaneously, the pilot pushed to full throttle. Heat blasted down the aft flight deck. If the hook missed all the cables, the pilot would simply keep going, over the now-dormant site of the No. 4 catapult, flying off and coming around again. But he was no "bolter." He snagged a wire for a clean trap. Time from the last launch to the first landing: 45 seconds.

Air Boss grinned.

Mini Boss grinned.

Hubba, hubba.

It is hard not to love the dance of the carrier deck—the skill, beauty and sheer guts of men launching and landing warplanes on a 1,000-foot slab on the sea.

Seventy-five times on an average day, up to 400 times during crises such as Libya, America's crew members dodge sucking jet intakes and whirring props to hitch aircraft to the catapults and send them flying. That many times, they help them home and snare them and park

them. They can launch planes a minute apart. They can launch and land at the same time. They can do it in the dark or in the rain. Their average age is 19½.

Engines whine, then race—and a plane disappears from the deck in 2.5 seconds. Its exhaust heat bathes launch crews. The air reeks of jet fuel. Steam seeps from the catapult track. The next plane is already moving forward to take the "cat stroke," and there's another behind it. Noise overwhelms the deck. All the while, the carrier slices through the blue.

"There's no way to describe it," said an A-7 pilot aboard America. "There's no way to see it in a movie. You've got to come out here and smell it and see it. It's too dynamic. The whole thing's like a baller."

In all, the United States' carriers number 14, no other nation has more than four. They are the largest engines of war; no one else's are half as big. They bear the names of battles won. Coral Sea, Midway and Saratoga; of leaders gone, Eisenhower, Forrestal, Kennedy, Nimitz and Vinson, and of Revolutionary War vessels, Constellation, Enterprise, Independence and Ranger. One evokes the place where man first flew, Kitty Hawk. And one is called America.

With their pride of escorts, the 14 carriers and 878 carrier-based fighters and bombers are the most tangible sign of U.S. power that most people around the world ever see. They are the heart of the nation's maritime defense, its glamour boys. They are the costliest items in the military budget, the price of one carrier and its escorts equaling the bill for 250 MX ballistic missiles.

Yet, for all their impressiveness and for all the importance the Pentagon attaches to the vessels, many congressmen and defense analysts argue that the supercarriers' day is history. The critics fear they are now unnecessary, too expensive, and, worse, easy marks. Some of the doubters are even Navy men: Stansfield Turner, a retired admiral and the former director of the Central Intelligence Agency; Elmo Zumwalt, the retired Chief of Naval Operations, and Eugene J. Carroll Jr., a retired admiral who once commanded Nimitz.

"Like the battleship the carrier replaced, its magnificence cannot nullify basic changes in the nature of war at sea," Sen. Gary Hart, the Colorado Democrat, writes in a new book on U.S. defense, *America Can Win*. "The day of the large aircraft carrier . . . has passed."

Today, all surface ships are highly vulnerable to two things—missiles and submarines. A British frigate was sunk in the 1982 Falklands War by a single Exocet missile fired from an Argentine jet it never saw. The Soviet Union has 304 attack submarines, enough to dispatch 21 to hunt each U.S. aircraft carrier. By opting for 14 big carriers—a 15th, the 91,487-ton Theodore Roosevelt, will join the fleet soon—the United States could lose, perhaps fatally, a very large portion of naval power in a very short time from a very few Soviet missiles and torpedo hits.

In short, it might have the wrong navy for the late 20th century. "When you concentrate your total offensive capability into 13 platforms, the targeting system of the adversary becomes very focused," said Carroll, the ex-carrier captain, who is now deputy director of the Center for Defense Information, a private Washington research group.

No one doubts that the United States ought to have carriers. They have uses. The answer to vulnerability, critics say, is to have more of them, to spread the risk. The big ones, however, cost big bucks. Roosevelt and two other new, huge, nuclear-powered carriers authorized by Congress, the Abraham Lincoln and the George Washington, will cost \$3.5 billion apiece. Without planes. Add those and add the cruisers and frigates that must escort any carrier—the Navy concedes they need protection—and it costs \$17 billion to put a carrier group to sea. That is 10 times the 1986 Philadelphia city budget. The cost of the three carrier groups combined would be enough to pay for all city services—police, fire, sanitation, everything—for 30 years without any resident paying any taxes.

That is money that cannot be spent on other military items. And most of that money goes for "the purpose of protecting this goddamn carrier," said Robert Komer, who was an undersecretary of Defense for policy during the Carter administration. Even most of the carrier's planes are there to protect it.

Instead, many critics say, it's time to think small. Overhauling the big carriers at the Philadelphia Naval Shipyard—Independence is there now, under the Service Life Extension Program—is merely fixing up the past. The nation should have smaller, cheaper carriers. They can do the job. And the nation could then afford more carriers, and more would cut the impact of losing any given one if war comes.

Practiced Argument
↓

Of course, to speak of cutting losses in any war seems surreal. Only the Soviet Union could really challenge the U.S. Navy. But any sea battle with the Soviets would trigger nuclear war, many analysts say. In that case, it wouldn't much matter if the United States had 15 supercarriers or 30 medium ones. The game would be over. Still, the Pentagon plans for old-fashioned conflict. Its theory is that because nuclear war is final, no nation would start one. But the Soviets might be willing to start a regular war, so it's vital to have good conventional armed forces. In that context, debating what kind of navy to have does make sense.

And the U.S. Navy has no doubt that it wants big carriers. It would even like seven or eight more, up to 22 or 23. In fact, the Reagan administration, under Navy Secretary John F. Lehman Jr., has made big carriers the key to a strategy that would take them right into the teeth of Soviet defenses in wartime. That is how much confidence it has in carriers' ability to survive today. Critics, said Adm. Henry H. Mauz, commander of America's battle group, "are well-meaning people, I'm sure. But they're wrong."

Lehman even said in testimony before Congress last fall that to build small is communistic, to build big is American. "Should carriers be bigger or smaller? There is no absolute answer to that question," he said. "... [But] our tremendous edge in technology is a permanent edge built into the nature of our culture and economic system, compared to the Soviets. It is to that advantage we must always build, not to go to cheaper, smaller, less capable ships in large numbers. That is an area in which a totalitarian, centralized, planned economy excels."

Big is beautiful.

How big?
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America's crew sometimes gets lost. There are so many decks and passageways that sailors don't know where they are. "I get fouled-up all the time," said an officer who was consulting a deck plan on a bulkhead.

Crew members can ask someone for help, though it'll often be a stranger. With 4,950 men—there is not one woman—who work different hours on different decks, most don't know each other, even after spending six months at sea on the same ship. Usually they learn about a fellow crew member by reading about him in the ship's daily

newspaper or seeing him on one of two television stations that beam live news and old movies and TV shows. (The most popular fare is a raunchy movie about a riot in a women's prison, one aired repeatedly and so bad that the crew says it's great.)

Many days, there is no sensation of being at sea. Unless they stand on the flight deck or work in the "island"—the starboard-side command structure that rises above the flight deck—crew members can't see the ocean. There are no portholes. And America is so massive, it is often unaffected by the water's roll. Being belowdecks can feel like being in a building.

When it left Norfolk, Va., on March 10 for a Mediterranean patrol, America took \$9 million in cash because at sea it becomes its own economy. The crew gets paid. The crew buys things at the ship's stores. The proceeds are then used to pay the crew. Eighteen thousand meals are fixed a day, 280,000 gallons of sea water is distilled. The Navy loves to boast that there is a barber shop, a bakery, a photo lab, a post office, a printing plant, a tailor, and a public relations staff. In other words, much of the crew has nothing to do with weapons or war. They are service-sector Navy.

The bigness does have an objective, of course: to fly a lot of planes and carry fuel and bombs for them. A U.S. carrier has 80 to 90 planes, more than all four Soviet mini-carriers combined. America has eight types of planes, more types than either the three British or two French carriers can hold.

Besides 24 F-14s and 34 A-6 and A-7 bombers, America has four planes to refuel its planes in the air, four to detect enemy planes, four to jam enemy electronic equipment, 10 to hunt for submarines, and six helicopters to find downed pilots and to hunt for submarines. All told, there are 86 aircraft, which together can deliver 480,000 pounds of bombs, as much as 10 World War II-era aircraft carriers. When they're not flying, the planes can be stored and repaired on the hangar deck, which runs almost from bow to stern below the flight deck.

The aircraft fly off a deck that is 1,047.5 feet long, not the biggest in the Navy, an honor that belongs to Enterprise at about 1,100 feet. But if stood on end, America's flight deck would be almost twice as high as William Penn's hat on City Hall. It is 252 feet wide. All told, the deck covers 4.6 acres, an expanse coated with black, coarse, non-

skid paint. The crew has plenty of straightaway to jog in the hot sun when the planes aren't flying. Five lengths is a mile.

The flight deck is so big, America can launch four planes almost at once, two from bow catapults and two from catapults amidships, on an extension of the flight deck that angles left. The angle enables the ship to launch and land simultaneously in some cases. While a plane is launched forward, another lands on the angle. If it misses all the arresting cables, it keeps going left, thereby avoiding the bow catapults.

Despite its weight, America, which is 22 years old, can glide through the water at 30 knots. The power is not nuclear but conventional boilers that drive four 22-foot-high propellers. In fuel for the ship and planes, in crew pay and in food and supplies, each hour of patrol costs taxpayers \$22,917. That is \$550,000 a day. That is \$99 million for the normal six-month cruise—not counting the bills that its escorts run up.

Overall, America exudes seductive and expensive power, a sense magnified by the stateroom of Capt. Richard C. Allen. There, in the bowels of a ship designed for war, is an elegant living room with coffee table, sofa and wing chairs. The carpeting is bulkhead-to-bulkhead. The dining table can seat at least 10. Several lamps lend a soft light to the room.

Its occupant is a serious man who was born 46 years ago in Wisconsin and flew carrier jets until his eyes went bad. He wears wire-rims now; they give his soft and narrow face the look of a teacher. Allen, who has commanded America since July 1985, seemed perplexed by a suggestion that his ship might be at risk or should be anything but the size it is.

Two carriers half as big, for example, would mean two of everything. Allen said, two engine rooms, two sets of catapults, two bridges. Thus, two small carriers would be more than the cost of one big one. But neither would be as stable in rough seas, hampering flight operations, and neither would have so many planes able to do so many things. Even with the advances in missile and submarine warfare, he would much rather command a carrier now than during World War II. Besides, because America is big, it can take many bomb hits. And it is much harder to find than an airfield ashore.

"It's mobile, it's moving, it's never in the same place," the captain said. "Like right now. You're on it. Do you know exactly where we are? I'll share with you. We're southwest of Sicily. Tonight, we'll go north of Malta. This morning, we were east of Sardinia. The carrier moves. As a result, the targeting problem against a carrier is very complex . . .

"It's extremely remote a carrier would ever be totally put out of—I mean, *sunk*. I think it's just something beyond imagination as I see it, by any threat that we see today or in the near future. This is a very capable piece of machinery."

Libya. They were actually going to hit Libya. Night had fallen. It was April 14, 1986. Allen looked down from the bridge at a dimly lighted flight deck jammed with aircraft, bombs and bullets bound for Benghazi. It was no drill. "I don't believe we're really doing this," he thought. "It's just unbelievable."

The crew had manned battle stations in record time. "All you have to do is tell somebody, 'We're going to go kill something,' and the level of interest goes up logarithmically. I mean, people become—they're motivated."

Thirty-eight planes from America would go. Somewhere in the darkness of the Mediterranean, the scene was being repeated on the Coral Sea. One by one, planes roared away. The most beautiful were the F-14s because, in order to get extra lift, they always flipped on their afterburners just before the "cat stroke," sending twin cones of flame 20 feet down the flight deck and lighting up the dark sea.

He was proud, Allen said, "to watch the complexity of the carrier pull together and to watch the thing take shape, until dawn, there you are at night, and the cats start firing, and things happen just as they were planned."

And in the early hours of April 15, as the planes began coming back, crew members belowdecks watched the closed-circuit television shot of the flight deck to see whether the bombers had bombs under their wings. They didn't. And all 38 planes returned. The crew cheered wildly. (Fearing terrorist reprisals against the crew's families in the United States because of the carrier's role in the raid, the Navy

is
doing
what
it does
best

requested that no crew member's name be used in this article, except Allen's, and it told crew members not to discuss Libya.)

"I just never thought the national decision would be to engage," Allen said. "I'm extremely proud of the President for having had the guts to do what he did."

Whatever its merit or morality, the U.S. raid on Libya to counter terrorism showed what carriers do best. They can sail to remote places and deal with Third World crises. They can, as the Navy puts it, "project power." Virtually every day of 1985, four U.S. carriers were somewhere at sea on patrol. Not the same four, of course, but a rotation that enables crews to avoid prolonged periods away from home. No other nation can deliver so much airpower wherever it wants. It is this ability to pop up anywhere swiftly that even critics of big carriers say makes carriers worth having.

It was carrier planes that forced down the civilian jet bearing the four hijackers of the cruise ship Achille Lauro. Carriers stood off Grenada and Lebanon during land operations in 1983. It is carriers that would be called on to reopen the Strait of Hormuz should Iran ever carry out its threat to cut oil lanes in its war with Iraq. Often, the mere arrival of the carrier is enough; none of its jets has to fire a shot.

"The carrier is an enormous politico-military capability," said Rear Adm. Jeremy J. Black, assistant chief of the Royal Navy Staff. "It is evident power. As you approach the thing, it emanates power. And wherever it will be, it will be a symbol of American power. That in itself is so significant."

"The aircraft carrier," said Norman Polmar, a noted U.S. defense analyst, "has demonstrated that it can move to the troubled area. It can remain offshore, in international waters, for days or weeks or months. . . . You're going to see many more low-level conflicts and confrontations, and aircraft will be necessary for us to observe, deter and, if necessary, fight."

Used this way, carriers are not at much risk. Grenada or Libya do not have the military skill to mount a serious threat. Or so the Navy thinks. Carriers stood off North Vietnam for years, launching air strikes but never taking one in return. The Navy has plans for big carriers, however, that would put them at risk.

Imagine: On May 30, 1987, Soviet tanks and infantry swarm across

A different
scenario

central Europe. For the moment, the conflict is conventional. The European Allies are barely holding on, and they need troops from the United States. Convoys are pieced together, civilian 747s commandeered. And carriers flood the Atlantic to baby these sea and air fleets across to Europe. They are to sink submarines and shoot planes. They are to sweep Soviet surface ships out of the sea lanes linking Old World and New.

That has been part of U.S. strategy for years. Navy Secretary Lehman has added a twist, however. After carriers make the oceans safe for passage, he wants to send them on aggressive forays close to the Soviet Union to finish off the Soviet navy and then bomb land targets. Carriers would sail near the Kola Peninsula, off the Soviet Union's far north coast. They would sweep into the Baltic Sea. They would cruise off the Soviet's Pacific coast. By crushing the Soviets on their flanks with carrier power, Lehman argues, the United States would take pressure off the war in central Europe.

This "forward strategy" fuels a push by Lehman for a 600-ship Navy. The number of warships had slipped to 479 after Vietnam, and the Carter administration had decided not to build carriers to succeed the aging Coral Sea and Midway, which were both due to be retired. It thought big ships were too vulnerable and expensive. The number of carriers was set at 12.

But Lehman sought—and got—congressional approval during the first Reagan term for three giant nuclear-powered carriers and all their escorts, which together will consume 41 percent of Navy construction costs from now to the year 2000—\$60 billion. Two of the carriers will replace Midway and Coral Sea, and the third will represent a net gain. So, the number of big carriers will actually rise to 15.

Lehman says the fleet expansion centered on big carriers is crucial to the "forward strategy." The United States must get the enemy in his lair, and only big carriers can do it. But it's not the same enemy as it used to be.

different enemy
Captain said to tell you we got a Udaloy coming in."

Churning on an opposite course in the twilight, the sleek visitor whipped past on America's port side, swerved across its wake and pulled up off the starboard side about 1,000 yards away. Its speed and

course now matched the carrier's. From the flight deck, a few crew members gave a look, but they had seen one before.

The Udaloy is a new class of Soviet destroyer. Each has 64 surface-to-air missiles, eight torpedo tubes, eight antisubmarine missiles and two helicopters. The ships steam at 32 knots. America's crew calls them "rattletales."

Soviet destroyers and frigates routinely weave in and out among U.S. battle groups. The high seas belong to no one; the Soviets have every right to sail wherever they want. The encounters are always courteous. Both sides follow the rules of the road. What the Soviets are doing is taking notes. They watch the pattern of flight operations and the types of exercises. They see how the task force moves. They watch how different planes perform.

"The Soviets? Oh yeah, they'll come right off the quarter, 1,000 yards, 500 yards, follow us around, back and forth," Allen said the next day as the Udaloy hovered. "Whatever we do, they do. If we turn, they turn. . . . They take pictures. They pick up garbage. They do weird things. Usually they just follow you around."

Such open-ocean presence reflects the new Soviet Navy. Russia had never been a sea power, under the czars or under communism. Just 20 years ago, Soviet ships spent a fleet total of 5,700 days at sea, according to U.S. estimates. Last year, they spent 57,000. The Soviets now have the world's largest navy, with 283 major surface ships and 381 submarines, split between 77 ballistic missile-launching submarines (for delivering nuclear warheads to the United States) and 304 attack submarines (for sinking ships, such as U.S. ballistic missile-firing submarines or the carriers). That is 664 warships, compared to the 541 the United States has at the moment. That is three times the total of U.S. attack submarines, the kind needed to find Soviet attack submarines before they find U.S. carriers.

Assigned to the Soviet navy are 1,625 aircraft, mainly operating from land. Their job, too, is to sink U.S. ships. Most formidable, perhaps, is the new Backfire bomber, which can fly at 1,100 knots for 3,400 miles without refueling, bearing big air-to-surface missiles. At the end of 1985, there were 120 Backfires, with more being added each year.

Some Soviet planes are even at sea. Four modest aircraft carriers

have been built, and each has 13 planes and 19 helicopters. Like British "jump jets," the planes take off and land by moving vertically. Last year, the Soviet Union launched an American-size carrier of at least 65,000 tons and designed for 60 planes and helicopters. It will not be operational for several years, however, because the Soviets must first master the dance of launching and landing so many aircraft.

Though the Soviet navy is large, there is disagreement about how much of a threat it is, at least away from its coastal waters. In a study last year, the Center for Defense Information said that 145 of the Soviets' surface ships were too small, less than 2,000 tons, to venture into the open sea for long. It said the Soviets have a limited ability to resupply ships at sea, which America does very well. (It has to: A battle group gulps 10,000 barrels of fuel a day.) Nor do the Soviets have as many anchorages in other countries as the United States has. And while the Soviets now have carriers, no one argues that the vessels are any match for U.S. carriers.

Nonetheless, Lehman and other Navy officials tout the Soviets as a huge, aggressive force, plying waters they never did before with power they never had before. They point to the Gulf of Mexico, where major Soviet naval forces sailed twice last year. "In many areas of the world, the Hammer and Sickle now overshadows the Stars and Stripes," the unabashedly pro-Navy magazine *Sea Power* intoned last fall.

Much of this gloom-and-doom, of course, is to justify the need for 600 very expensive ships: The Pentagon must face a worthy foe. And even the Center for Defense Information, in its study, said the Soviets would be very tough adversaries close to home if Lehman's "forward strategy" were ever tried. And farther out to sea, Soviet attack submarines and Backfire bombers could, indeed, threaten convoys and their carrier escorts.

Yet even while highlighting Soviet power, the Navy says, in effect, no problem. It's got a system.

Small Boys
the system
Much of the time, America seems alone in the Mediterranean, free of Soviet rattlesnares and steaming toward an empty horizon. Not even fishermen chug by. But the Small Boys are never far away.

There we're sprinkled in a circle around America, two cruisers, four destroyers and four frigates, sometimes moving in close, some-

times sailing out of sight. One or two U.S. attack submarines are often there as well, but because they are underwater, it's hard to be sure; Allen said only that they are not there all the time.

America never leaves home without the Small Boys, whose crews say that they are the true sailors and that the carrier is just the Bird Farm. Battle groups are the key to what the Navy calls defense-in-depth. The idea is to keep the \$3.5 billion airfield at the center from being sunk.

The first sentry is not a ship, however. It is a plane, one that does not carry any weapons and cannot fly fast. The E-2C Hawkeye looks like a small AWACs plane, the Air Force's Airborne Warning and Control aircraft that seem to have a giant mushroom on their backs. The mushroom has radar.

Often the first plane to leave the carrier during launches, the E-2's job is to park in the sky and see what else is up there. Its radar can scan 100,000 feet up and in an arc 250 miles around America. If it identified enemy planes, the E-2 would call in what deck crews call the Super Hot Fighter Pilots, only they use a more descriptive word than *super*.

The men who fly the \$18.7 million F-14 fighters are just about as smug and smooth as *Top Gun* portrays them. America's pilots haven't seen the movie because they have been at sea. But they've seen the Kenny Loggins video clip, featuring shots of twisting, blasting F-14s. It was flown out to the ship. They love it.

"Yeah, that's us," said a 28-year-old pilot from Drexel Hill. We're cool. We're fighter pilots."

Most are in their late 20s or early 30s. Handsomeness seems to be a job requirement. Catapulting off a carrier, which subjects them to a jolt seven or eight times the force of gravity, "is a lifetime E-ticket at Disneyland," said the Drexel Hill pilot.

"To be sitting in that machine and to know that 300 feet later you'll be going 200 miles per hour and the whole thing takes 2½ seconds—well, the level of concentration in sports or whatever has never reached *that* adrenaline high," said a 42-year-old pilot from Philadelphia, who has done it 1,250 times.

Their job is to hunt down enemy planes and destroy them before they can launch missiles at America. Or, as Adm. Mauz, the battle

group commander, put it, "We want to shoot the archer rather than the arrow."

F-14s, which can fly at more than twice the speed of sound, have Phoenix missiles with a range of 120 miles, as well as shorter-range Sidewinder and Sparrow missiles. The F-14s would be helped by four EA-6B Prowlers from the carrier, planes whose task is to scramble the radar of attacking enemy planes and baffle their missile guidance systems. Needless to say, the fighter pilots don't think anyone will get past them. What a silly suggestion; without the carrier, they would get wet.

"This is home," said the air wing commander, 40, who is in charge of all the pilots of all the various types of planes. "This is where dinner is. This is where the stereo is."

If attacking planes did skirt the F-14s and fire missiles, the next line would take over, the Small Boys. They would rely on Aegis, a defensive system just entering service aboard a new line of cruisers and destroyers; America's battle group has one of the new ships, the cruiser Ticonderoga. The Aegis is designed to find and track dozens of hostile missiles at once—the exact number is classified—and launch ship-board missiles to destroy them. It can coordinate not only the cruiser's reply missiles, but also those of all the ships in the battle group, automatically. An attack would be swatted out of the skies. In theory.

If that fails, and missiles are still boring in, America has a modern Gatling gun called Phalanx. Mounted at three points on the edge of the flight deck, the computer-directed gun has six barrels that together fire 3,000 rounds a minute. That is supposed to shred any missiles. Judging by a test one day on America, the gun's noise alone might destroy them.

Soviet submarines would be found by America's 10 S-3A Viking planes. Their electronics can look down through the water and spot a submarine. The plane then drops a depth charge or torpedo. The battle group also scours with sonar and can fire an array of weapons at submarines.

Actually, Navy officials hate to talk about all this defense. They say outsiders spend too much time worrying about how vulnerable carriers are. The ships are for offense, first. "It's sort of like your house," said

the air wing commander. "You take steps to protect it, but you don't go around protecting it all the time. I'm not worried every day my stereo's going to be stolen. I'd rather go bomb something."

It came out of the west just after launch, skimming 10 feet above the South Atlantic at 680 miles per hour. On the bridge of Sheffield, a British frigate, Lts. Peter Walpole and Brian Leysdon had seen a puff of smoke on the horizon but didn't know what it meant and hadn't seen the Argentine Super Etendard fighter. One mile out, they both recognized what was coming their way.

"My God," they said simultaneously, "it's a missile."

Four seconds later, the Exocet hit starboard amidships, above the water line, and veered down into the engine room, where its 363 pounds of high explosive detonated. In an instant, Sheffield lost electrical power and communications. Fires broke out. The edge of the hole in the ship's side glowed red from the blazes, but there was no water pressure to put them out. As flames crept toward the magazine, where ammunition is stored, the crew abandoned Sheffield.

A new, \$50 million ship had been destroyed—and 20 of its crew killed—by a single, small computer-guided missile costing one one-hundredth as much.

What happened that Tuesday, May 4, 1982, during the Falklands War was the most stunning example in history of the power of the anti-ship missile. These weapons can strike from much greater distances than naval guns and, unlike shells, can be guided to their targets. Photos of Sheffield, listing and burning, depict the critics' nightmare of what will happen to carriers.

There is little chance, certainly, that one, two or even three Exocets could sink a U.S. carrier. It is just too big. And the Navy accurately says that the British had less ability to detect, track and destroy enemy planes than a U.S. battle group has. Britain's two Falkland carriers had no planes like Hawkeyes to spot the Super Etendards. They had far fewer fighters to attack them. No British ship had Aegis. Polmar, the military analyst, says a U.S. carrier force would have destroyed the Argentine air force "in two days."

But there are missiles that could threaten a carrier—cruise missiles. They are flying torpedoes with large warheads, launched up to 350

miles from their targets and often moving at supersonic speed. Back-fire bombers can carry them. About 30 Soviet surface ships can carry them. And so do 62 Soviet submarines, including the new Oscar class. Each Oscar has 24 cruise missiles. Two are at sea now, with another joining the fleet every two years.

"We do not have an adequate defense for cruise missiles," said Adm. Carroll of the Center for Defense Information. "It's been the bete noire of naval strategy for some time now. We've made progress. We've got Phalanx and such. But I'll guarantee you that if you take those carriers in range of Soviet land-based aircraft and cruise missiles, there will be enough cruise missiles coming through the defense to hit the ships. I don't know how many will get through, but say it's one out of five. And if one out of five hits our ships? It's all over."

Aegis is supposed to deal with cruise missiles, but its performance has not been flawless. Initially, it knocked down only four of 13 attacking missiles in tests. Later, that rose to 10 of 11, but doubts remain. Moreover, a missile doesn't have to sink a carrier to render it useless. Each carrier has four very weak points—its catapults. Without them, planes don't fly. The Navy thinks it is highly unlikely that any enemy will get so lucky as to put all four out of action at once. But then, naval history is replete with lucky moments.

A carrier's greatest foe, however, is not in the air. It is the enemy it never sees. Gary Hart calls them the kings of the sea. And the Soviets have more of them than anyone. In March 1984, a Soviet nuclear-powered attack submarine rose up under Kitty Hawk in the Sea of Japan, bumping it and damaging both ships. It was an accident, not an attack. But the battle group had not detected the sub, even though at least five Small Boy's were around Kitty Hawk.

Because it was peacetime, it was possible the escorts weren't "pinging" with sonar to find subs. The incident, however, illustrates how stealthy subs can be. They are a threat not only from their cruise missiles, but from their torpedoes. While the Navy believes its detection skills are good, they are not perfect. "We don't always know where they are," said Capt. Allen, "so we don't know whether we're being followed or not all the time."

Oddly, Allen has never been on a submarine at sea, despite being in the Navy for 27 years. Critics say that would be an excellent way

for carrier captains to learn how their underwater adversaries work and think.

Given the air and sea threats to carriers, Lehman's "forward strategy" could end in the destruction of the heart of the Navy. It would be going right where the defenses are thickest. Stripped of even a few of its carriers, the Navy might then be unable to do its more important job, protecting the sea lanes. That, in turn, would jeopardize a war in central Europe.

"If we sail into battle against the Soviets depending on just 13 ships, we will, like the Spanish Armada, sail in expectation of a miracle," Hart writes in *America Can Win*. "Perhaps we will get one, although the precedent is not encouraging. Perhaps the opponent, despite numerous submarines and aircraft, will prove incompetent. But our survival, as a navy and a nation, would depend . . . on massive incompetence, not on our strength."

Even if the strategy worked and the carriers sank huge portions of the Soviet navy, the cornered Soviets might shift first to tactical and then strategic nuclear weapons to stave off surrender. In that case, the carriers' size wouldn't matter.

Astern of America, they formed a necklace of lights in the night sky, 13 planes strung out in a row. They had lined up to take their turns coming home. It was 11:30 p.m.

On a catwalk hanging over the side of the flight deck, four landing-signals officers stood peering into the dark. LSOs can tell just by looking at wing lights, if a returning pilot is on the right glide path, dropping 100 feet for each quarter mile to the ship.

"You're high, high," an LSO said softly into his radio to the first inbound plane. It was too dark to see what kind it was.

No task in all of aviation is more difficult than landing on a carrier at night. While modern jets can all but fly themselves and the carrier has runway lights, pilots have none of the usual reference points, such as the lights of a city. The sky is black, the water is black. They cannot tell where one stops and the other starts. All they can see is a short line of light. They cannot even see the ship, let alone the deck. No matter what instruments can say and computers can do, that is frightening.

The first plane drew nearer. It crossed the stern. Sparks shot from the flight deck as the arresting hook hit first, searching for one of the four cables. It found one, yanking an A-7 to a halt in 350 feet, one-tenth of the distance a plane needs on land. The lights of the next plane grew larger.

"Foul deck! Foul deck!" said two LSOs.

Until the A-7 could be unhooked and moved aside, until the arresting cables were back in position, until deck crews had moved, the LSOs would keep telling the next pilot his runway was blocked. If necessary, they would wave him off. On this night, they would not have to; the crews were perfect.

Sparks flew, engines roared. In 16 minutes, all the planes were down. The ship grew quiet for the night, sailing on.

"Sometimes," said an LSO, "I can't believe what we do out here."

FEATURE LEADS

The lead entices the reader into the feature story and captures his interest. The lead also sets the tone of the story. Leads, like one attacking the potato salad at a picnic, can't do the job alone. The lead is only part of a whole and needs adept writing along with an effective story idea to make the feature work well.

The following leads are examples of the most commonly used types. Variations abound. Create your own and mix them freely with story types.

1. Allusion Lead, Literary or Historical: This lead attempts to tie in the theme of the feature story with a literary or historical event, comparing and contrasting the two. Example: (HISTORICAL, REGARDING A MAN WHO TRIED TO DEFEND HIMSELF IN COURT) Custer fought his last stand 100 years ago. Henry Yarrow fought his yesterday.
2. Astonisher Lead: Also called a punch or cartridge lead, the astonisher sums up in a startling, often contradictory approach, the sum of the story. Example: (REGARDING A MAN WHO BUILT A GLIDER IN HIS BASEMENT) John Williams always wanted to soar like a bird. Tuesday he did.
3. Blind Lead: Here the writer delays identification of a person, group or event. He may use the suspended interest form, delaying identification until the end of the story, or he may reveal identity in the lead. Example: The man shifted on his feet uneasily. He looked at the crowd in front of him. He tapped the microphone to see if it was working. The president-elect of the United States was ready to speak.
4. Box Score Lead: This approach is sometimes used to sum up the context of a complicated event in a few words. Example: (REGARDING A POLICE SHOOT-OUT WITH BANK ROBBERS) Police, three. Bankrobbers, none.

5. Cause-Effect Lead: Here a cause is linked to an effect. If the cause is old and the effect is new, the result is an anachronism. Example: Henry Ford's industrial engineers told him the answer to high manufacturing costs was something called an assembly line. Last week at Lordstown, Ohio, where subcompact Chevrolets are made, General Motors was cursing that concept.

6. Contrast and Comparison Lead: Essentially, this lead is the same kind of creature as the Cause-Effect lead, with the difference that the Contrast and Comparison lead compares items of a like nature, whether they are related in time or not. Example: (REGARDING A RADIO ANNOUNCER) Peter Harrison is a little like an alarm clock. He has to wake people up - 100,000 people every morning.

7. Descriptive Lead: With this lead, you simply describe something. Example: (REGARDING THE EFFECTS OF MARIJUANA) The house smelled, smelled like 100 feet of mildewed rope had been burned in the living room. The ceiling stank, the couch reeked. Samson sat back into the deeply upholstered chair, puffed on a funny looking little cigarette, and blew more smell into the room.

8. Dialogue Lead: Dialogue, usually quoted out of context from within the body of the story, is used to tease the audience into reading the feature. The dialogue is often set in boldface or italic type, then repeated later in the story.

9. Diary Lead: The diary technique, keeping a daily record for a period of time, is sometimes used to dramatically begin a feature. Example: Tuesday the 19th of June. Met the President of the United States today.

10. Direct Address Lead: In this instance, the writer, without using direct quotes, addresses the reader. Example: (REGARDING RUNAWAY CHILDREN) Relax, kids. You have a friend at the Denver police station.

11. Enumeration Lead: This lead lists, or enumerates, the facts or figures relative to a story. Example: The Dodgers won it that time,

18 to 4. It was the only time that season.

12. Epigram Lead: This one, thankfully, is used rarely. An epigram is a short, witty saying. The epigram lead is a short, witty line usually tied to a matching sentence comparing or contrasting the epigram. Example: (REGARDING AN ACCOUNTANT WHO RUNS A ROCK SHOP) A rolling stone gathers no moss. Frank Moss, on the other hand, gathers stones for a living.

13. Irony Lead: The irony lead is the heaviest weapon in the arsenal of style. Irony spotlights the difference between things as they should be and things as they are. Example: The President of the United States spoke Tuesday about governmental belt tightening efforts during the current inflationary siege. Wednesday he flew to Colorado for a vacation. Cost to taxpayers: \$57,000.

14. Onomatopoeia Lead: Onomatopoeia means a word that sounds like a sound--"buuzzzzzz" for a saw operating, "mooooooo" for a cow doing whatever a cow does. This lead type is often used to open a feature when your story material is basically dull.

15. Parody Lead: This lead is similar to the epigram lead, but uses a parody instead. A parody--in this case--is often a satirical imitation of a line in a motion picture, book or musical composition.

16. Prediction Lead: Simply, the lead predicts a future event. Example: The automobile airbag will eventually replace the seat belt in your family car, according to the people who know the automobile safety business.

17. Question Lead: This lead uses a question, often in the form of a direct, indirect or partial quote, to begin the feature story.

18. Quote Lead: In this lead type, an attributed quote, either direct, indirect or partial, opens the feature. Description is also used. Example: (REGARDING THE COST OF OPERATING AN AUTOMOBILE) The service station owner leaned back into his chair and puffed a Winston. "I

don't like to say it," he said nonetheless, "but I see the price of gas going up to \$7 a gallon in the next three years."

19. Second Person Plural Lead: This lead, often used with Autobiographical story types, requires that the writer begin his story in the second person plural. Example: You've always wondered what the inside of a Minuteman missile site looked like. Yesterday you found out.

20. Staccato Lead: This lead uses a series of sentence fragments--the same kind that used to infuriate your high school English teacher--to tie together a description of a person, group, place or event. Use staccato sparingly. Example: The smack of leather against horseflesh. The crackle of the public address system. A thud of ground being slapped. The snap of a rider's leg. Those are the sounds of rodeo.

ANALYSIS OF A MAGAZINE

Each student will select one general or special interest magazine and prepare a written and oral report.

1. SELECT A MAGAZINE: The student should select a magazine that classmates might be interested in submitting manuscripts to throughout the semester or one's life.

2. INVESTIGATE THE MAGAZINE: Obtain two or three copies of the magazine. Look up information about the magazine in Writer's Market. You should be able to answer the following:

- a. What is the history of the publication?
- b. What are the demographics of its readers?
- c. Where can manuscripts be submitted?
- d. What type of articles, advertisements, etc. are included in the publication?
- e. How long are the articles?
- f. Can photos be submitted?

3. INTERVIEW AN EDITOR: Arrange an in-person or telephone interview with one of the editors of the magazine. You might want to ask:

- a. What proportion of your articles come from free-lancers?
- b. Are there particular types of articles that are always written by staff writers or by a few writers who have written for you for years? Would free-lancers be wasting their time if they offered you that type of article.
- c. If you were a free-lancer, what kind of article idea would you propose to your magazine?
- d. What are the most common errors made by free-lancers who offer material to you?
- e. Do you have any suggestions to make about query letters or article memos? What length do you think they should be? What information should they contain?

4. WRITE A REPORT: Prepare a minimum a two-page essay focusing on the questions above. Examples will be given.

LEISURE WHEELS MAGAZINE

Murray Publications Ltd., Box 7302, Station "E," Calgary, Alberta, Canada T3C 3M2. (403) 253-2707. Editor: Murray Gimbel. Bimonthly magazine covering Canadian recreational vehicle travel. Circulation: 47,000. Pays on publication. Byline given. Buys second serial (reprint) rights. Submit seasonal/holiday material 2 months in advance. SASE. Sample copy 75 cents; free writer's guidelines.

Nonfiction: Travel and outdoor leisure-time hobbies. Buys 12 mss/year. Query with published clips. Length: 1,000-2,000 words. Pays \$135-200.

Photos: State availability of photos. Pays \$15-25 for 5 x 11 color prints; \$10-20 for b&w 5x11 prints. Identification of subjects required. Buys one-time rights.

Columns/Departments: Buys 12 mss/year. Query with or without published clips. Length: 750-1,000 words. Pays \$110-150.

Fillers: Anecdotes. Buys 6 mss/year. Length: 500-700 words. Pays \$50-70

MAGAZINE REPORTS

Feb. 17

1. Mark Cohen Sporting News

Feb. 22

1. John Haug National Geographic

March 7

1. Leslie Unger Los Angeles Magazine
2. Joe Bustillos Rolling Stone
- 3.
- 4.

March 21

1. Anna Abu Nasra Life
2. Chris McNahan Inside Sports
- 3.

April 4

1. Sheri Inoye Scientific American/People
2. Geana Woods Senior World
3. Henry Dekuyper Autoweek or Car & Driver

April 11

1. Lauren Proteau Cosmopolitan
2. Paul Hines Oani
- 3.

April 18

1. Selena Hermosillo New Woman
2. John Ballard People or Sports Illustrated
3. Doug Markel American Photographer

May 2

1. Beatrice Duhart Mademoiselle or Town & Country

PHY 512 35.
comm 3345

comm 334 - 2/1/87 Feature Writing

the doc - feat. story diff from mag art.
text! Creative Interviewing - Read!

not really! articles from ~~Knicker~~
course objectives:

To become better writers

- ① Individual sessions -
- ② 6 feature stories 60%
- ③ in-class take home material 20
- ④ attendance 10%

→ report & mag. style → style sheet.
minor review writing

→ attempt to get publish.
grade → subjective...

web. feature stories / mag. art.
format - how to present features,
326 A/B

1st ASSIGNMENT → dip 2 news paper → feature
+ mag

ideas -

query letter - article memo to editors

① Feature interview. → anecdotes

② writing about people.

b 1st feature as a group
lead & structural feat.

1st assignment
① Campus ~~feature~~ personality feature. (1st)

② 2nd week in class (2nd)

③ News Features / Research Stories (3rd)

④ Review writing (lecture)

⑤ How-To-Do features (lecture-technique)

⑥ Travel Feature (4th)

⑦ Human interest stories

⑧ Q & A feature. (5th)

eg, financial angle - CV or prof.
Feature would occupation or career

Group-Feature stories (6th)

Final ex - possible take on 5 articles - write query & art. memo → & send art.

Doing this → Focus

What do you do w/ this idea?

→ Query - how to structure ideas into feature stories.

6:30 Arrived

1987 FINANCIAL STATEMENT (2) ③

INTEREST 1/0 - PRINT YEARS CHECKS ①

AD1 ② CORRECTIONS → PRINTING TEXT (BROTHER)

+ ILLUSTRATION - WALLS (?)

DIV'S HANDPRINT (?)

(TRATLER TRANSCRIPT)

2-5 → Need to be Algebra Iterate → practice
manipulate numbers on both sides of the equation
p 51 of Kunkin → study guide!

1st law of physics = Murphy's law - ...

Trip through the Solar system

1026 Watts

earth revol. counterclock wise

- seasons because
earth



93,000,000

1 A.U.

venus = 700° temp = planet I love? "That's hell!"

243 days for one rotation

atmosphere CO₂ - carbon Dioxide -
water vapor → pollution

earth - 8,000 miles diameter -

distance 93,000,000 miles from sun

→ nothing older than $4\frac{1}{2}$ billion years
 earth's atmosphere → leading in atmosphere
 direction → CO_2 - less than 1,000 years
 combustion → fossil fuel

energy dothent → 100 watts per square foot
 perpendicular to sun's rays

(evolution first @ venus → more energy)
 venus 200 watts

MARS

1.4 times further from sun than earth

50 watts → bigger grand canyon

24 hr rotation

liquid water required for life - mars water
 missing → frozen ice caps - venus vaporized
 water - earth only planet w/ liquid water.

10 hrs rotation.

JUPITER } 88,000 mi. in diameter 11 times larger than earth
 gives off energy - dead star? 14 satellites 4 big
 ones energy inside earth/Jupiter

Saturn - 10 hours rotation

Uranus } 15 hours rotation
 Neptune }

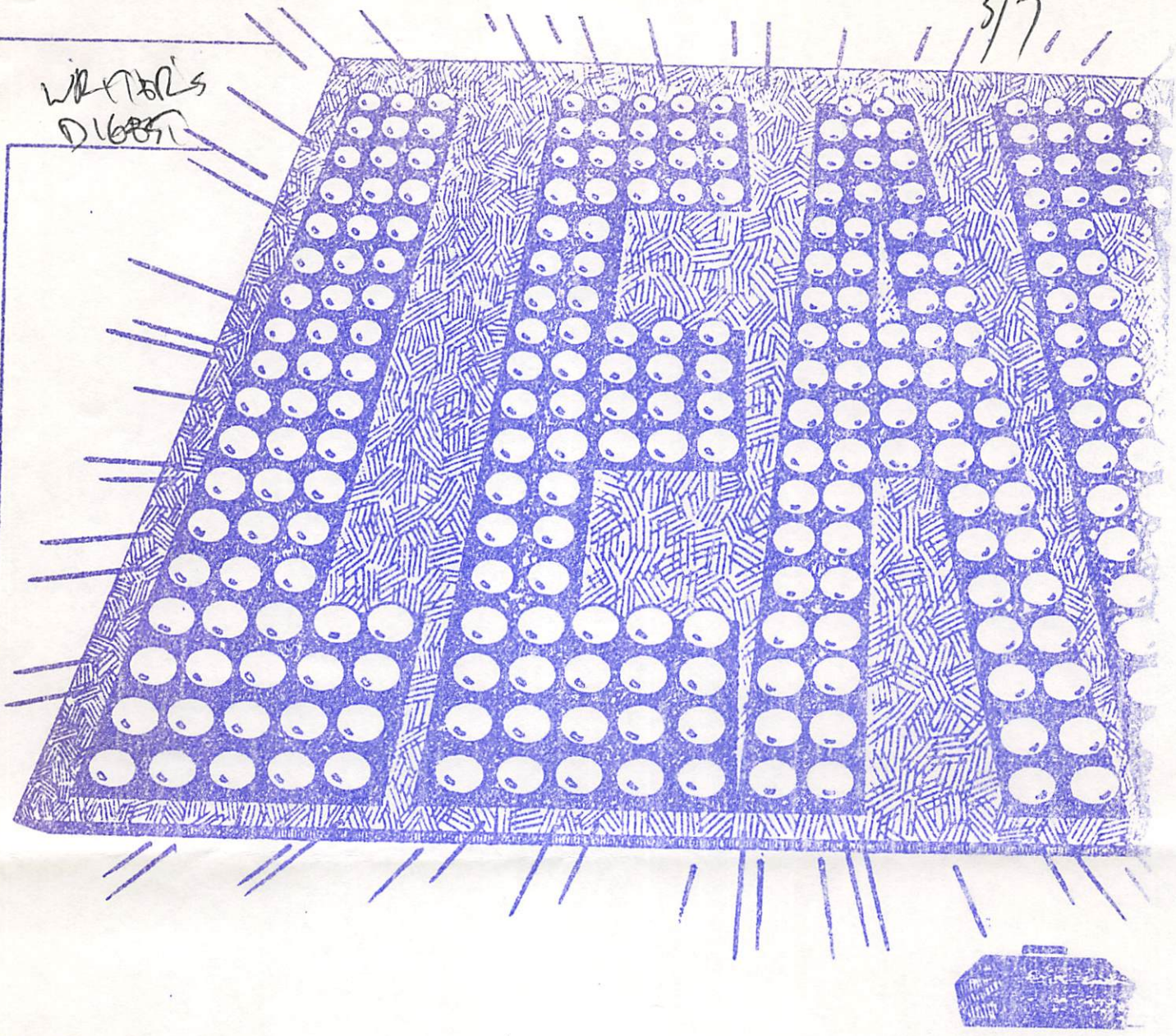
Pluto - 250 year revolution 1600x less energy

~~down~~
Earth moving $1,000^{\text{th}}$ of a second per century

$2 \times 10''$ start in the galaxy 200,000,000,000

3/7

WRTALS
D1685



Making Your Article Leads

Tips for shaping the lead paragraphs of your nonfiction manuscripts into their eye-catching best.

BY MICHAEL J. BUGEJA

The writer, like the salesperson, has only so much time to close a deal. So if you want to peddle your prose to an editor, you had better make your pitch fast—in the lead of your article.

The pitch delivers the first impression of you and your work, and if yours is wordy or trite, the editor will react as you might with

a gabby salesperson: sorry. . . . To sidestep that, you must recognize several varieties of lead problems. The no-frills newspaper-like lead is a good device to show common weaknesses and the ways to overcome them. Hang all the ornaments and accessories you need on that basic frame, and your feature or nonfiction lead will succeed.

IMPROVED FORMULA

The lead is the eye-catcher of an article. In it, you present your best

piece of information in the "hot spot"—the first ten words.

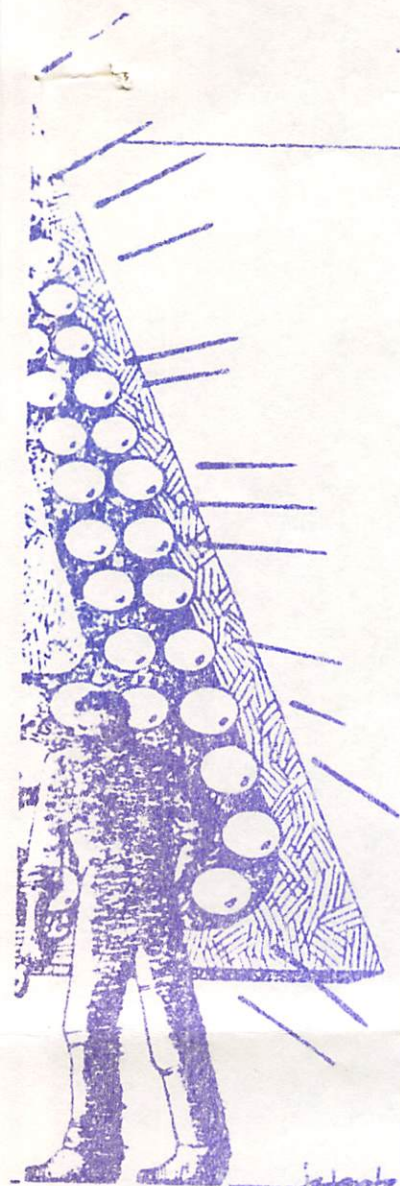
Isopropyl Beginnings

Begin your lead with a proper noun, and you bore the reader:

The Department of Game, Fish and Parks reports that winterkill has spoiled what some anglers hoped would be a banner year for bass at area lakes. But a little help from hatcheries can ease the problem this spring.

When you put the news in the hot spot, the lead thaws:

Winterkill at area lakes has spoiled what some anglers hoped would be a banner year for bass. But a little help from hatcheries can ease the prob-



Sparkle

learn this spring.

The Department of Game, Fish and Parks. . .

Greater Definition

A salesperson would not make a pitch by defining the product—"A vacuum is a device to clean carpets"—and neither should you. The typical "definition" lead is as exciting as a dictionary:

The American Agriculture Movement is an organization of hundreds of family farmers who want to have a say in US farm policy.

Such methods belittle the reader because the leads begin at square one. Worse, they don't inform. The reader takes note when you perk your lead with news.

Farmers who recently returned from protests in Washington are bouncing atop tractors again at harvest, but woe to the politician who tries to take them for a ride.

The Preceding Has Been Brought to You by . . .

Akin to the definition lead is the "background precede": Information that's timely and factual but too weak to lead into a feature. Too much emphasis on the time element can kill a story, especially if it is intended for a magazine:

Vocational Education Week, Feb. 12-18, is being recognized by the three vo-tech facilities that serve county students.

When you rewrite or edit such a lead, look to the second through fifth paragraphs in the body of the story for lead material. Put the background precede high in the article, but obscure the time element:

Students who do poorly in the classroom but who work well with their hands often gain confidence in their potential at area vo-tech schools, county educators say.

Vocational Education Week was recognized this winter by the three area vo-tech facilities.

In each of these revisions, the writer wants to keep us reading just as a salesperson wants to keep us listening. Dull material is excised from the hot spot.

BETTER PACKAGING

Sometimes, however, an otherwise salable story may arrive in unattractive wrapping. . .

Say What?

The "say-nothing" lead is as alluring as a plain brown wrapper. This type of lead promises much but delivers little, usually only the topic of the story:

The reorganization of the telephone company has caused some interesting rate changes in long-distance calling.

To test if you have a say-nothing lead, read the first paragraph aloud as a broadcaster might and then stop (a tactic Chevy Chase often used for laughs on the mock news segment of the old *Saturday*

Night Live). A say-nothing lead will sound humorous because it is woefully incomplete. Usually, the real lead will emerge in the second or third paragraph of the original story. Adapt it for a lead:

The best times to call long distance are listed by the telephone company in the current directories. Yet that information actually may increase your monthly bill, because rates have been affected by the recent reorganization.

Brand X

More incomplete than the "say-nothing" is the "label" lead, usually one word. Manufacturers cut costs when they tag generic labels on their products, and writers cut corners when they resort to this type of lead:

Violence.

A problem that affects nearly 20% of dating couples, says a nationally known sociologist.

Writing one-word leads is easy because the reader does the brainwork, imagining the range of possible meanings. Typically, a label lead produces another fragment that the reader must connect with other information for meaning. To correct this problem, make the fragment an appositive and look lower in the story for more material to complete the sentence:

Violence, a problem that affects nearly 20% of dating couples, ranges from shouting to rape.

Dr. Brenda McKinley, a nationally known sociologist, . . .

Amazing Stories

Sometimes the wrapper is so colorful that we question the quality of the product. Simply, the claims on the label are too amazing for belief. This occurs with leads that overreach:

Oklahomans are eating so much these days—and dying because of it—that soon nobody will be around to do the cooking, doctors say.

Apart from being clever, this lead exaggerates fact. The writer who misleads his reader is as crooked as a salesperson who bilks his customer. No lead, no matter how astounding, will salvage a sto-

ry. Play it straight:

Too many Oklahomans are fat and unhealthy, no longer dying from old age as their pioneer forefathers, but from heart attack and stroke, doctors say.

Keep the reader in mind and you will overcome problems with boredom, brainwork and misinformation.

A NEW LINE

You will also succeed by avoiding clichés and tired expressions, which no writer should pitch to an audience.

Weary Press

The weary salesperson wastes our time. So does the writer weary of his topic. Nobody would read an article that begins:

Well, it's done.

At a gathering in the local Holiday Inn, Sister Mary Teresa won the million-dollar lottery that everyone has been making such a fuss about.

Such leads tell us more about the writer than the topic. Moreover, they do not convey truth—what it felt like for the person who experienced an event. Leads that focus on human interest capture our attention:

Sister Mary Teresa considered it gambling, but she kept the lottery ticket her father gave her last summer. Now she's a millionaire who plans to give her winnings to Catholic charities.

Questions and Answers

Readers anticipate the next word in a sentence, the next turn of phrase. If you surprise them—exceed their expectations—they become excited about the topic. But if you express ideas in customary ways, readers say: "I've heard it all before." Editors who see "question" leads have heard them all before:

What do you do if one day the federal government tells you it intends to confiscate the land your family has farmed for five generations so it can build a lake?

The question begs a silly answer: "Bury toxic waste in your fields." The reader anticipates a punchline, which eliminates the el-

SCAN THE SECOND THROUGH FIFTH PARAGRAPHS OF YOUR STORY. OFTEN YOU WILL FIND SHARP SENTENCES YOU CAN COMBINE FOR A LEAD.

ement of surprise. You are forced to switch from the second person to the third person in the body of the story. To fix this, combine the best elements of the question and punchline. Keep the lead in the third person:

When the government evicted Tom Hadley to build a lake on land his family farmed for five generations, he went to court—not to keep the acreage but to haggle for a price.

MORE POWERFUL BEGINNINGS

Occasionally, the writing itself is the stumbling block of a lead.

In Reverse

You must sell the subject of your story quickly and creatively. You can't afford to back into the lead:

He's known by many names: "The Hunting Hero," "Mr. Deer," "Joe Williams."

If he isn't the finest hunter in Oklahoma, then he is as close as one can get. . . .

This is a man who only recently held a rifle for the first time.

If you seem to be backing into your lead, resist the urge to create a new top and scan the second through fifth paragraphs of your story. Often you will find sharp sentences you can combine for a lead:

If he isn't the finest hunter in Oklahoma, then he is as close as one can get. Not bad for a man who until recently never held a rifle.

Walking It Up

When writers try hard for a creative lead, they usually rely on metaphors. When they rely too heavily on metaphors, they usually mix them:

Would-be tycoons made thousands of requests this year to drill oil wells in the state, each hoping to sprout a gusher-producing derrick but no one struck gold.

You can't compare one object—oil derrick—to two others—plants and gold mines—in your lead. If you must use metaphor to create your lead, be consistent. Use words in keeping with the idea you are trying to sell to an editor:

Drillers hoping their wells would spout gushers made thousands of requests this year for state permits, but each bid came up dry.

Sometimes experienced writers pitch leads so well that they (and even copy editors!) take them for granted. Here's a lead that contains strong verbs typical of good writing, but nevertheless could use some final touches:


Earthen scars concealing ten miles of new waterline now snake through a Cherokee village south of Oklahoma City. Creeping along, it sidles up and bumps to a stop at the house where Sarah Walkingstick lives with her daughter's family.

In the above example, an "earthen scar" cannot snake, creep, sidle, and bump without mixing metaphors. Also there is subject-pronoun disagreement. All, however, are relatively easy to touch up:

An earthen scar concealing ten miles of new waterline snakes through a Cherokee village south of Oklahoma City. It coils to a stop at the house where Sarah Walkingstick lives with her daughter's family.

PARTING SHOT

After you rewrite your lead, make sure the rest of your story is as polished and lively. A good lead cannot guarantee a sale, but a bad lead can lose one. ■



Michael J. Bugeja

Michael J. Bugeja teaches journalism at Ohio University. Outside the classroom, he spends his time writing nonfiction, fiction and poetry for such publications as *Editor & Publisher*, *Dakota West*, *The Kenyon Review*, *Kansas Quarterly* and *New England Review*.

Minister Looking for America ^{3/7}

By MARY SUE WESTLAND
Tribune Staff Writer

LA PUENTE—The Rev. Stan George at age 54 pulled on his helmet one day, kicked down the starter on his motorcycle and set out on 13,000-mile trip.

He said he was making the trip for fun, but along the way he handed out Bible messages to the people he met.

It was not, however, the pilgrimage of a "religious kooky."

George has held some big jobs in the Presbyterian church. After his retirement, he served for a time as interim minister at St. Andrews United Presbyterian Church in La Puente.

When he got on his motorcycle, in a way he was doing his "Easy Rider" thing—looking for America.

He was 71 days on the road on a 750 Honda with his long white hair trailing down his neck. From California to Boston, from Mexico into Canada he said he found "beautiful roads, beautiful country, beautiful weather . . . beautiful people."

But, he found unhappiness, too. He recalled meeting young American men in Canada where they fled to avoid the draft.

"They're all sad and I mean all," George said. He said he hopes the United States gives them amnesty.

War is of the devil and so is the military, in his opinion.

And young people have better basic values than his own generation, in his opinion.

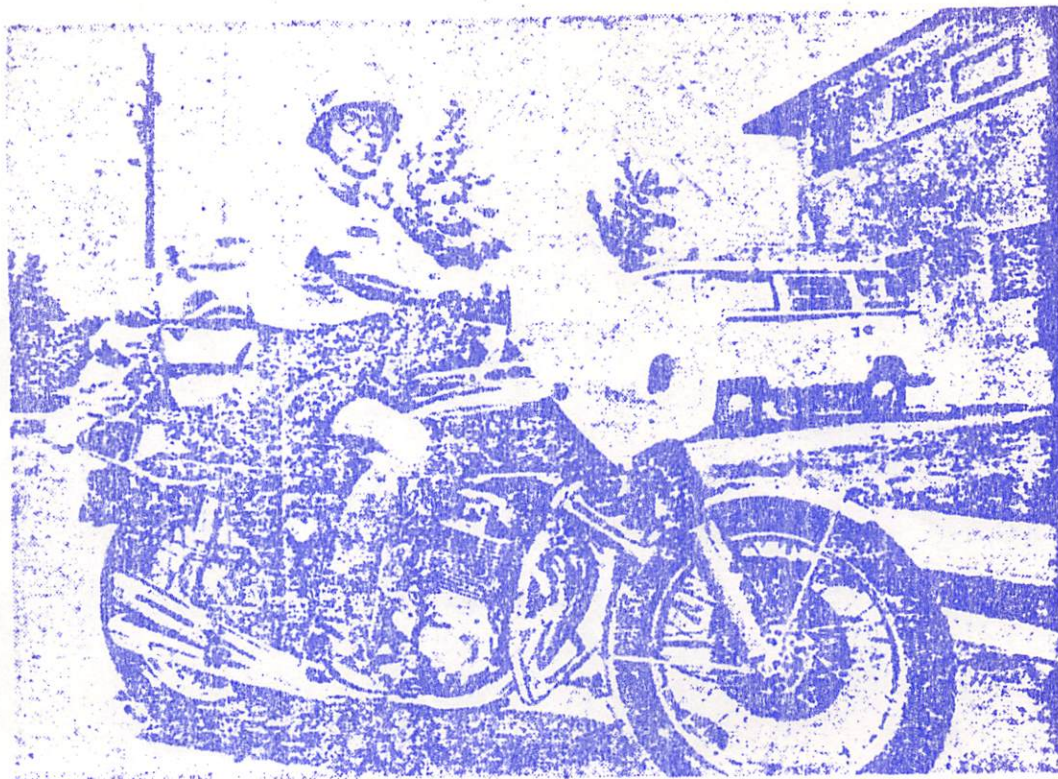
George said during an interview after he got back to La Puente that being outspoken helps move a minister from assignment to assignment.

Yet, in theology, he said he is "very old school" and believes a person must be a Christian to be saved.

"It's not fair, it's not just, but it's true, in my opinion," he said.

"Doubts never troubled me," he said. "My concern is that the message from the pulpit has been relevant."

To him, the message of the scenic and psychedelic Bible pamphlets he handed out was relevant.



RELIGIOUS RIDER — The Rev. Stan George of La Puente traveled 13,000 miles on his motorcycle in a trip that took him as far east as Boston and from Mexico all the way to Canada. Tribune Photo

"I just didn't come up and say — brother, are you saved?" he said. "I'd stop on my motorcycle, say 'how you doin' and flash a peace sign."

After talking awhile, he would explain he was a retired minister and hand out a Bible tract.

"I got absolutely no rejection," he said. "I believe it was because my approach was one of friendship."

He slept in one hayloft, two cemeteries and one jail. He had asked permission of a church in Georgia to sleep on the lawn but didn't get it. But the police offered him an empty jail cell to sleep in.

He stayed with minister friends and visited his daughter in Washington, D.C. His wife, Helen, joined him at points on the trip.

George started off with a companion, a

layman from his church in Anaheim, but the man had to go back because of his health.

George still has the suntan he got riding his bike without a shirt. He is tall and looks fit.

He had only one close call and that was as a pedestrian.

He admitted though to being "a little scared one time" as the bears gathered around him and his motorcycle in Yellowstone National Park.

Then he heard somebody yell to him—"Roll up your windows."

Has his ride across America changed him?

"I think I'm more optimistic," he said. "My wife told me that the last few years I was getting a little cynical and scolding from the pulpit."

3/7

03/03/1988: MAGAZINE REPORTS

I. ROLLING STONE REPORT

A. WRITER'S MARKET ('87) ENTRY

745 5TH Ave., New York, NY 10151. [(212) PL8-3800]

Managing Editor: Robert Wallace. 25-50% freelance written. Biweekly tabloid/magazine on contemporary music and lifestyle. "We seldom accept freelance material. All our work is assigned or done by our staff." Byline given. Offers 25% kill fee. buys first rights only.

Nonfiction: Seeks new general interest topics. Queries must be concise, no longer than 2 pages. Send queries about musicians and music industry to music editor. Writers knowledgeable about computers, VCRs, or sound equipment can submit an idea of the technology column that ranges from 50-word picture captions to 750-word pieces. Does not provide writer's guidelines; recommends reading Rolling Stone before submitting query.

B. West Coast Bureau

8500 Wilshire Boulevard, Suite 926-29, Beverly Hills, CA 90211; (213) 659-1242

II. PROFILES, The Magazine for Kaypro Users REPORT

A. WRITER'S MARKET ('87) ENTRY

Kaypro Corporation, 533 Stevens Ave., Solana Beach, CA 92075; (619) 259-4431.

Co-editors: Diane Ingalls and Terian Tyre. 90% freelance written. "We are trying to build a 'stable' of reliable, competent writers, whether they're 'established' or not." A monthly machine-specific computer magazine covering Kaypro Computers (MSDOS & CP/M). Articles must speak to owners and users of Kaypro computers. Interested in how-to articles concerning software used on these machines. Technical level or readership ranges from total novice to very advanced. Circ. 100,000. Pays on acceptance. Publishes mss an average of 4 months after acceptance. Byline given. Offers 30% kill fee. Buys first serial rights. Submit seasonal/holiday material 5 months in advance. Electronic submission OK, via MS-DOS or CP/M2.2 but requires hard copy also. Computer printout submissions acceptable. Reports in 6 weeks. Free sample copy and writer's guidelines.

Nonfiction: How-to (on using specific software/hardware); new product (reviews or evaluation of new hardware or software); and technical (modifications or explanations of specific hardware). No "how I learned to love/hate my computer." Buys 75 mss/year. Query with or without published clips, or send complete mss. Length:

750-2,500 words. Pays \$150-400 for assigned articles. Pays \$50-350 for unsolicited articles. Sometimes pays the expenses of writers on assignment.

Photos: State availability of photos with submission. Reviews negatives. Negotable payment policy on photos. Model releases and identification of subjects required. Buys one-time rights.

Columns/Department: Beginner's Luck (explanation in the most simple terms possible of computer concepts, commands, etc.), 1,500-2,000 words. Buys 12 mss/year. Query with published clips. Pays \$250 maximum.

Tips: "We particularly need feature material for beginners and for advanced computer user. Most of the material we now receive is for intermediate/general audiences. Hand-holding instructional material for beginners is appropriate. Advanced users are also seeking how-to material at their level. A lively (but not cute) style is welcome, but accuracy, clarity and brevity are more important. No 'think' pieces. We also seek material written by and for those who use computers for business/office applications, as well as programming tutorial with listings (Pascal, assembly language, etc.). Articles should be for both CP/M and MS-DOS users when possible. As Kaypro shifts its focus to MS-DOS computers, we will need more material about that operating environment, but we will continue to support CP/M users. Queries must be complete and specific. Don't make us guess what your article is about."

NEWS-EDITORIAL SCHOLARSHIP OPPORTUNITIES
1988

Pulliam Journalism Fellowships

Amount: \$3,250 (20 postgraduate awards); Internship June 13 to Aug. 19.

Criteria: January 1988 or June 1988 graduates

Deadline: March 1, 1988

Contact: Dr. Jim Alexander, Comm. Internship Office, 773-3826

Hallmark Cards Scholarship Program

Amount: Summer internship that pays round-trip travel expenses, arranges for summer housing and pays \$290 per week.

Criteria: Open only to minority sophomores. Testing involved. Creative.

Deadline: March 1, 1988.

Selection Process: Complete application.

Contact: Dr. James Alexander, CSUF Communications internship coordinator, 773-3826.

Stanley I. Rose Editorial Fellowship

Amount: Two 10-week summer internships at Waste Age magazine in Washington, D.C. Each is accompanied by a \$3500 stipend.

Criteria: Junior or senior news-editorial majors. Will write features, edit, and rewrite for Waste Age Magazine. Application must include at least three published clips.

Deadline: Must be received by March 18, 1988.

Selection: Open to all. No pre-screening.

Contact: Dr. Rick Pullen, H324-F, 773-2177 or 773-3517; or Dr. Tony Fellow, 773-3517.

William B. Ruggles Journalism Scholarship

Sponsored by the National Right to Work Committee

Amount: \$2000

Criteria: Undergraduate or graduate journalism majors; demonstrate potential for success in journalism; demonstrate understanding of voluntarism and of problems of compulsory unionism

Deadline: March 31, 1988

Selection: Complete application which includes 500 word essay demonstrating an interest and a knowledge of the Right to Work principle.

Contact: Dr. Rick Pullen, H-324-F, 773-2177 or 773-3517; or Dr. Tony Fellow, 773-3517.

fact hinted this week

industry predicting like here in the fall, even casting a shadow on the end of

late last week, ending of the week, thus settlement has shut out dailies

News v-p caution on too soon. Then path we measure or not. The talks until now, they

sparked Post pub-the News representations be-the strike-Wednes-

Theodore who had links as an Printing ling as a Kheel, the publishers fuel was

added to the fire the following day when Kenneth Moffett, the federal mediator, announced that he was withdrawing from the talks.

His withdrawal was prompted by talk of Mr. Kheel having a secret plan to settle the strike. The secret plan appears to be simply that Mr. Kheel will indeed play the role of mediator, possibly even arbitrator, between the two sides.

The Times and the News are re-

portedly eager to settle. If they do, the big unanswered question is what will happen with the Post, which took a hard line at the negotiations prior to withdrawing.

A Post spokesman said Thursday that the paper was considering setting up talks with pressmen's union on its own, but the union has said that Mr. Kheel will be present at any talks.

■ Meanwhile, New Yorkers have at least a semblance of a daily press with the interim dailies—City News, Daily Metro and Daily Press—and the News World.

Some advertisers appear less than enchanted by these alternatives to the Big Three. Jack Cohen, director of newspaper and outdoor buying at Doyle Dane Bernbach, said his agency wasn't using the interim dailies "to any great degree."

Part of his hesitancy, he said, was based upon doubts as to the veracity of circulation claims, which are generally put as high as 350,000 each. #

FILM PROMOS TAKE TO STREETS

NEW YORK—Paramount Pictures used 500 people, many of them Screen Actors Guild and Actors Equity members, to give out 500,000 pamphlets promoting seven movies, lest they suffer at the box office during the lengthy city newspaper strike.

The eight-page pamphlet, "A Guide to Great Entertainment," features such new movies as "Goin' South," opening here on Oct. 6. #

BBDO juggles creative

NEW YORK—BBDO has reorganized its creative department so three execs now share the responsibilities previously borne by one.

Allen Rosenshine, exec v-p creative, who held the title of creative director alone at BBDO for the last three years, continues to be responsible for the department. BBDO senior vps and directors Philip Dusenberry and William Palmer have been promoted from associate creative directors to creative directors. Another creative

director is expected to be named soon.

"Before we had 12 creative groups, each headed by an associate creative director who reported to me," Mr. Rosenshine told ADVERTISING AGE. "Structurally, it became too much."

Mr. Rosenshine denied that a reported 90-day ultimatum from Gillette Co.'s personal care division for its \$14,000,000 Right Guard account prompted the decision. But he said, "You can assume that in the next few months we'll be spending more time on Right Guard." There are reports that Gillette wants new creative for Right Guard—or else.

The departure of former BBDO president James J. Jordan also has rocked the agency's creative department. Mr. Jordan left the agency in January after a long-standing disagreement with his boss, BBDO International president Bruce Crawford, reportedly because he was spending too much time on the creative process.

James Jordan Inc. has since raided the BBDO client roster. The Miller-Morton account switched shops, as did Gillette for a new product assignment, and Pillsbury Co.'s Bundt and Streusel swirl cake mixes. #

Airwick turns Spray 'N Vac over to Grey

TETERBORO, N.J.—Airwick Products is moving Spray 'N Vac rug cleaner and other Glamorene rug and upholstery products to Grey Advertising, New York, from Della Femina, Travisano & Partners. Billings are estimated at \$1,500,000.

■ Della Femina retains Airwick air fresheners, Binaca breath fresheners, Airwick Carpet, Fresh and Drain Power aerosol drain opener. The agency was assigned the Glamorene products in January after Airwick purchased Glamorene from Lever Bros. Airwick

for the record

AMIL GARGANO has confirmed that he has moved from exec v-p creative director to president of Ally & Gargano, succeeding Gerald Shapiro, who has left to "pursue other interests." Mr. Gargano said details of Ally's intended merger with Doyle Dane Bernbach were "in the hands of attorneys." Ally recently promoted Allen Faecher from v-p-account supervisor to senior v-p-client services and Michael Tesch, former v-p-creative group head, to senior v-p-associate creative director, both newly created posts.

METROMEDIA, New York, primarily a tv and radio station group, has reached agreement with Chained Corp., Cincinnati, to acquire its mail order food purveyor, Figi's. The price is about \$30,000,000 in cash and is subject to both companies' board of directors.

ONLY ABC-AUDITED publications will be eligible for membership in a new City & Regional Magazine Assn. under a decision made at a preliminary meeting in New York last week. Interim president Larry Adler, Washingtonian magazine publisher, said a kickoff meeting for the association is set for Nov. 15 in Washington and that the future base for the group probably will be New York.

BRUCE COLE, who recently resigned as exec v-p-general manager at Marsteller Inc., Chicago, after having served there for 18 years (AA, Aug. 14), has taken the post of v-p-general manager at the Glenn, Bozell & Jacobs Phoenix office. Mr. Cole, who replaces Wallace Butterworth, will be involved in the management of all of the office's accounts, the largest of which is Greyhound.

NATIONAL BANK OF NORTH AMERICA is conducting a review on its estimated \$1,300,000 account which has been at Hicks & Greist, New York, for the last 12 years. Letters have gone out to about 30 agencies.

WAUSAU HOMES has moved its advertising business to Campbell-Mithun, Minneapolis, from Cramer-Krasselt, Milwaukee. Industry estimates put last year's ad budget at \$2,000,000.

THE OCTOBER ISSUE of Reader's Digest is billed as a world record for ad revenue: \$10,393,200 with 158 ad pages. The ad page total represents a record for the Digest, according to James T. Sheridan, ad sales director. Until now, the RD's November, 1977, issue was considered the biggest revenue producing issue of any magazine at \$10,200,000.

OGILVY & MATHER INTERNATIONAL chairman John Elliott Jr., determined to set the record straight about rumors of his early retirement, has issued a memo with a picture of his modest cottage in Scotland. Mr. Elliott assured O&M directors that while he does not think an ad agency should "be a geriatric society," he has "no plans for retirement." Mr. Elliott is 57.

THOMAS K. MYERS, former chairman, Norman, Craig & Kummel, has been named exec v-p-marketing, a new post at American Express Card division, American Express Co. The leading t&e card issuer, American Express is facing heightened competition from a revitalized Diners Club and Carte Blanche, recently repurchased by Citicorp.

ARCHA O. KNOWLTON, who retired a few months ago as director of media services, General Foods, has joined Vitt Media International, New York, in the new post of exec v-p-client services. He remains chairman of the Advertising Research Foundation's Media Communications Council, which began early last year as a separate entity (AA, Feb. 7, '77).

LOS ANGELES TIMES has increased single copy street sale prices to 20¢, from 15¢, daily and to 60¢, from 50¢, on Sunday, effective Oct. 2. The paper cited increased operating costs. The daily street sale price increases is the second for the Times in 27 years; the Sunday increase the first in eight years.

MAGAZINE PUBLISHERS ASSN. "ideally" will have its new president by Nov. 1, Ms publisher and selection committee head Pat Carbine told ADVERTISING AGE. Earlier, screening committee head Clifford Grum of Fortune predicted Steve Kelly's successor would be named by the Oct. 15 annual meeting.

STANDARD BRANDS' Fleischmann Distilling Co. will replace Austin, Nichols & Co. as U.S. importer of Metaxa and Metaxa Ouzo Greek specialty liqueurs, effective Jan. 1. Fleischmann has not as yet announced the agency that will succeed Nadler & Larimer. The two products received \$500,000 in measured support last year.

WILLIAM UNDERWOOD CO., Westwood, Mass., is testing Ac'cent Omelet Fillin's in three flavors in Boise and Savannah. The 5½-oz. canned entry comes in garden vegetable, Spanish style and cheese/herb flavor. Tv and Reader's Digest ads by Wilson, Haight & Welch, Hartford, back the test.

MICHAEL CRAIG, Tobacco Institute director of media relations, claimed HEW Secretary Joseph Califano resorted to "Big Brother" tactics when he hired Broadcast Advertising Reports to monitor use of (antisomking) spots by tv networks and stations. A spokesman for the office of smoking contended there was nothing unusual about the monitoring.

U.S. DEPARTMENT OF AGRICULTURE is looking for ad agencies interested in working on a test campaign that will seek to encourage children to develop good nutrition habits. After a mailing to more than

FOR THE RECORD... FOR THE RECORD

CITY SUSCEPTION.

a big gap between the reality of investment potential, and the perception by the market. So many companies choose to invest 1.2 million investment-minded

readers have an average household net worth of \$15,565. An average net worth of over a million dollars. An average of \$100,000 in stocks, bonds, mutual funds. The perception of your company lags behind the reality. Advertise in Barron's. Close the gap.

By Erik Larson

A close watch on U.S. borders to keep the world's bugs out

Federal inspectors daily match wits with a multitude of travelers from abroad, seizing hidden articles that harbor potential pests

That mango is loaded and Jesús Ramírez knows it.

Ramírez stands at one end of a table that could do double-duty for the local coroner. About the size of a pool table, it is stainless steel with sides that slope to an open drain. Travelers never see this room at the American Airlines terminal at John F. Kennedy International Airport. After a visit here, no supermarket produce section can look quite the same again.

The mango, confiscated from a woman from the Dominican Republic, is plump, satisfying in heft and just now turning a forsythia shade of yellow; it is one fine-looking piece of fruit. But Ramírez points his knife at two punctures, each invisible unless you know what to look for. "These are exit holes," he says.

He shaves around the holes, exposing a bruise that has spread through the mango's orange flesh like a plume of brown ink in water. He cuts deeper. The bruise darkens. "Look," he says.

Suddenly this mango does not seem so delicious. Something white wriggles up and breaches the pulp. A worm. Ramírez clears away some juice. This worm is not alone. "They're big suckers. Caribbean fruit fly larvae. Full-grown and ready to drop."

On the verge of creeping from the mango, these half-dozen larvae would have parachuted to the ground and, with a little luck, become full-fledged flies. Who knows? Depending on where that Dominican woman was headed, Ramírez could have averted the next at-



Larvae of bean fly were detected on soybeans that a traveler from Philippines was taking to California.

tack of the Caribbean fruit fly, already found in Florida, there and elsewhere a most unwanted foreign pest.

I look now across the table and see all the other fruit there in a different light. This is the contraband table piled high with fruit nicked from travelers as they entered the country. After just five hours, it holds four dozen tropical golden plums, a hundred thousand Middle Eastern melon seeds, a thousand fresh peppercorns, 15 mangoes, a dozen guavas, two coconuts, one ham-and-cheese sandwich, Jamaican kola nuts, figs, olives, oranges, pomegranates, berries, quinces, orchids, yams and one bag of soil from Sparta. There are so many colors, it is as though someone split open a huge bag of M&M's and spread them all over the table.

There are living things buried in this rubble. Scale

Cornucopia of contraband foods seized from travelers arriving at JFK airport is part of one day's haul.

Photographs by Charles Krebs

Bug watch at U.S. borders



At JFK, inspector checks air cargo of foods imported from the Dominican Republic for any sign of pests.

insects cover a green coconut. Larvae wag from the ends of some of the peppercorns. Moths walk the kola nuts. And 600 snails, from two ruptured bags, begin panicking in slow motion.

Ramírez hunts illegal aliens, the kind that slip into the country buried in apple cores and guava pulp. He and a thousand other inspectors work for APHIS, the Animal and Plant Health Inspection Service, whose job is to protect American agriculture and its good name in foreign markets, where farmers and ranchers sell about \$40 billion worth of agricultural products each year. The agency tries to keep destructive pests out of the country, tracks them when they're near, and maintains a survey and detection network to sound the alarm whenever a pest does get by. When worse comes to worst—when a dangerous pest starts an infestation—APHIS can mobilize squads of pest experts to contain and eradicate the interlopers.

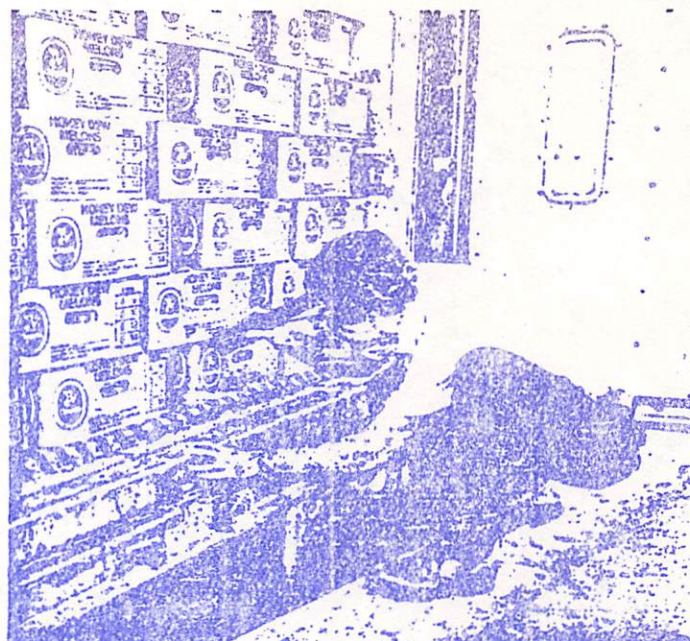
Its first line of defense is the inspectors, like Jesús Ramírez, who check for contraband food in ships, planes and baggage, as well as in rail and truck freight. They know that many of the worst pests are adept hitchhikers. The Mediterranean fruit fly (Medfly) in its larval stage can hide undetected deep within an orange that otherwise looks healthy. Foot-and-mouth disease, a virus and one of the most feared livestock diseases, can survive in meats and even canned milk.

Stopping pests before they're a problem

APHIS operates around one central premise: it is far cheaper to keep pests out than to deal with them once they're in. By intercepting contraband foods, inspectors complement nature's built-in defenses. Winter, for example, would make short work of any Medfly that jumped ship in, say, Buffalo, New York. Other pests get consumed by Man or destroyed by garbage disposals and sewage-treatment plants. Those that do manage to set up housekeeping here may arrive in too few numbers to reproduce.

On the other hand, an alien pest that can reproduce here may find conditions even more hospitable than in its homeland. "When a new pest comes in from a foreign area, very often it leaves behind its natural enemies," says Michael Shannon, chief staff officer of APHIS' program planning group. "There's nothing to keep it in check." For the same reason, bugs thought harmless elsewhere can suddenly become pests here.

Invading pests can ruin farms, force job layoffs, boost grocery prices and cause foreign governments to shun U.S. products. In 1980, when the Medfly appeared in traps in Santa Clara Valley, California, growers there began living a nightmare that was to last for about two years. The best theory holds that the flies entered as larvae in a piece of fruit. Even though the Medfly did



Miami inspector eyes bottom of shipping container for pests fallen from crates of Panamanian fruit.

Another Miami agent shakes out refrigerated flowers; the cold makes bugs sluggish and easier to spot.

not infest any commercial citrus groves, its presence nearby caused widespread havoc. Helicopters made nightly passes, spraying malathion over 1,300 square miles weekly; residents worried about their health, to say nothing of the finish on their cars. Growers attacked then Governor Edmund G. Brown jr., a Democrat, for not having planned to spray more quickly, and one Republican suggested the Governor be impeached. The state's growers lost at least \$40 million when other nations rejected California fruit: state and federal authorities spent more than \$100 million to eradicate the fly. Yet the damage could have been far, far worse. If the Medfly had been able to spread to its full ecological range, it would have infested 80 percent of the U.S. citrus crop at a loss of more than half a billion dollars in sales.

So when pests do get in, APHIS meets them with what it hopes will be overwhelming force, sometimes reaching beyond U.S. borders to try to head pests off before they get here. In 1978, African swine fever broke out in the Dominican Republic. As part of a joint U.S.-Dominican program, crews killed every domestic and wild hog on the island, then restocked the country with healthy swine. An APHIS report says there is "strong evidence" the virus entered the country in pork scraps from an international airliner, with the scraps then being fed to pigs.

The current inspection and quarantine program traces its roots to the Federal Plant Quarantine Act of

1912, passed after a rash of insect plagues. By then the United States had become a refuge for immigrating bugs, including some real baddies, such as the San Jose scale, cotton boll weevil and gypsy moth (SMITHSONIAN, May 1984).

The bugs kept coming anyway. One immigrant taught the cities, too, how cruel alien pests can be. This insect, a beetle, arrived sometime during the Depression as unwanted cargo buried among logs shipped here from Europe. The beetle, in turn, carried its own stowaway, a fungus that had been discovered and isolated by Dutch botanists. The fungus turned up in Cleveland in 1930, and in following years spread throughout the country. Scientists called it *Ceratomyces ulmi*, but soon most Americans knew it by its common name, Dutch elm disease. The fungus has destroyed half of the American elm population.

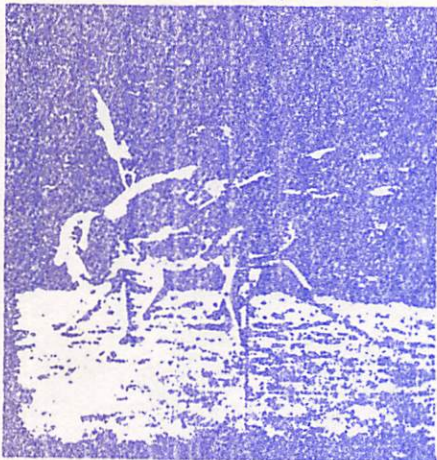
In recent decades, the world's pests have spared the United States any nationwide infestations and epidemics. But the pressure continues to build. Jets now bring international travelers to the heart of the nation, close to farms and ranches. By 1990, the number of international airline passengers arriving here will grow to nearly 43 million, from about 27 million in 1984. With them come the pests. Consider the Port of Miami: inspectors there intercepted nearly 8,000 important insects and other pests in 1986, more than twice what they stopped in 1978.

The bugs keep coming, some for a first visit, others returning for fresh sorties. In March, for the second time in the past three years, the Medfly turned up in Miami. Five adult male flies were found in the first

Erik Larson, a former Wall Street Journal reporter, is currently a free-lance writer based in Baltimore.

Florida oranges are hit by citrus canker; it threatened millions of trees.

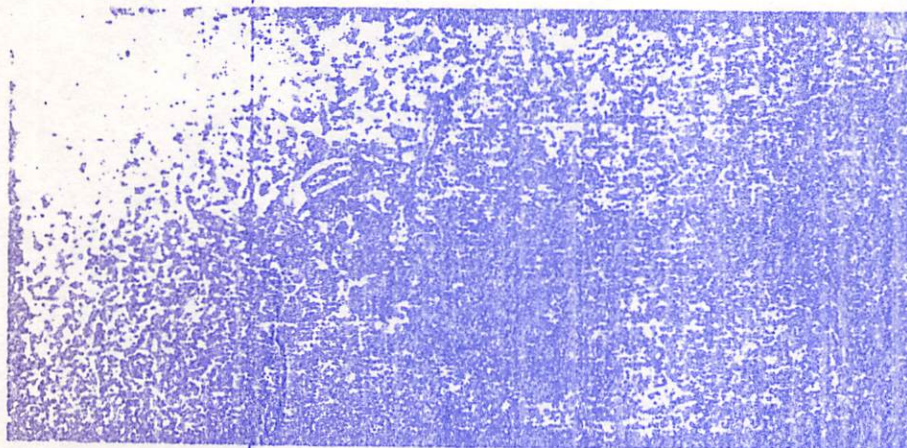
Among pests APHIS guards against is the Caribbean fruit fly (below).



All: USDA



White Mediterranean garden snails infest nursery stock in San Diego.



Notorious Medfly (left) has caused havoc since it infiltrated in 1980.

Asiatic cockroach, a recent invader, is an urban, not agricultural, pest.



Mexican bee mites (above, in the throat of a honeybee) have spread from Texas hives to ten other states since 1984.

week and one larva was discovered several days later, triggering a two-stage attack: four doses of sprayed malathion, followed by the release of 20 million radiation-sterilized male flies per week to stymie any breeding survivors. APHIS assumes that the flies arrived as larvae in fruit. Florida is now also the battlefield for the agency's assault on citrus canker, a disease of citrus trees. The treatment is "roguing," cutting down the infected trees and burning them, sometimes with flamethrowers.

Flies, moths, worms—and "killer bees"

Mike Shannon lists some of APHIS' other recent problems: a Mexican fruit fly found in San Diego late last year; apple ermine moths that are now in Washington State; Egyptian cotton worms found infesting a greenhouse in Ohio; an infestation of gypsy moths in Colorado, discovered late last year. And of course the "killer bee." That tabloid nightmare is coming closer. This bee, more formally known as the Africanized honeybee, turned up briefly in Kern County, California, in June 1985 after apparently stowing away on some oil-drilling pipe shipped up from South America. It was eradicated. Far more worrisome is the bee's natural migration—about 200 miles per year—toward the United States. Africanized honeybees were recently spotted in Mexico after they had crossed the border from Guatemala, and may reach here by 1990.

Many more pests may have come knocking but been repelled by the efforts of APHIS. The problem is, how can anyone know? "In this job, it's hard to prove you've done anything," says Shannon. "It's hard to prove a negative—that you've kept something out."

It is at the baggage stations that APHIS inspectors such as Ramírez come face-to-face with the people who bring in outlawed food. The United States allows entry to a lot of foods—breads, hard cheeses, fruit preserves—but there are many that it does not allow: fresh fruits, meats, plants in soil, milky cheeses from a foot-and-mouth-disease country, live snails. The inspectors watch most closely for travelers from the Caribbean, Africa, Asia, the Middle East and southern Europe, especially those who come armored with huge suitcases and boxes tied with string. Inspectors have learned from experience and from established APHIS profiles that such travelers may bring in large quantities of edibles. For many of them, food has a significance well beyond simple nutrition. Their luggage offers the inspectors a glimpse of cultures where foods and spices are thought to heal or to have mystic powers.

Ramírez, at his station in the American Airlines terminal, steps out to help a woman from a Jamaican flight lift her suitcase onto his supermarket-style conveyor belt. She is small, dressed in pink, and her suit-

case, if stood on end, would come to three-quarters of her height. "What have you got in here, your family? I can hardly lift this," Ramírez laughs. "Oy, God! What did you pack in there?"

She was born in Jamaica, but is a 40-year resident of the United States. She is also a walking grocery store. As she opens the bag, scents of spices and hot peppers burst forth. She has fresh Jamaican peppers ("They're hot, hot, hot. You touch your eyes now, you'll go blind," says Ramírez), dried thyme still on the branch, dried mint, dried marigold, dried cacao leaves, kola nuts; ginger, cassava bread, brown sugar, avocados and cooked akee, a tropical fruit.

Ramírez confiscates only the kola nuts and the nine cans of condensed milk, which was produced in Holland and therefore could carry the foot-and-mouth-disease virus. If produced in Jamaica, the milk would have been allowed.

Food can also be a way to reach out and touch someone. Consider a Liberian minister studying here, who arrives carrying three suitcases packed with palm oil, kanya (peanuts and farina mashed together), fried and processed fish, palm butter, golden plums and a dozen other parcels. He brought the food from friends and relatives for himself and for other friends and relatives here. He explains: "The purpose of the food is not just eating, you know. It establishes some kind of tie with the folks back home. If you're homesick, as you eat the food you think of the good times you had and it helps you to hurry up and go back home." The clergyman must give up only the plums and does so willingly.

Others wage a little warfare first. When Ramírez tried once to confiscate a bag of mangoes from a Caribbean woman, he wound up in a tug of war. When the woman realized he was winning, she grabbed a ripe mango, cocked her arm and let him have it in the chest, splattering mango everywhere.

Voodoo curses: an occupational hazard

Several angry Haitians even put voodoo curses on Ramírez's soul. One pulled out a brightly dressed voodoo doll and shook it at him, rattling the seeds inside. He confiscated the doll. Seeds, without proper identification, aren't allowed.

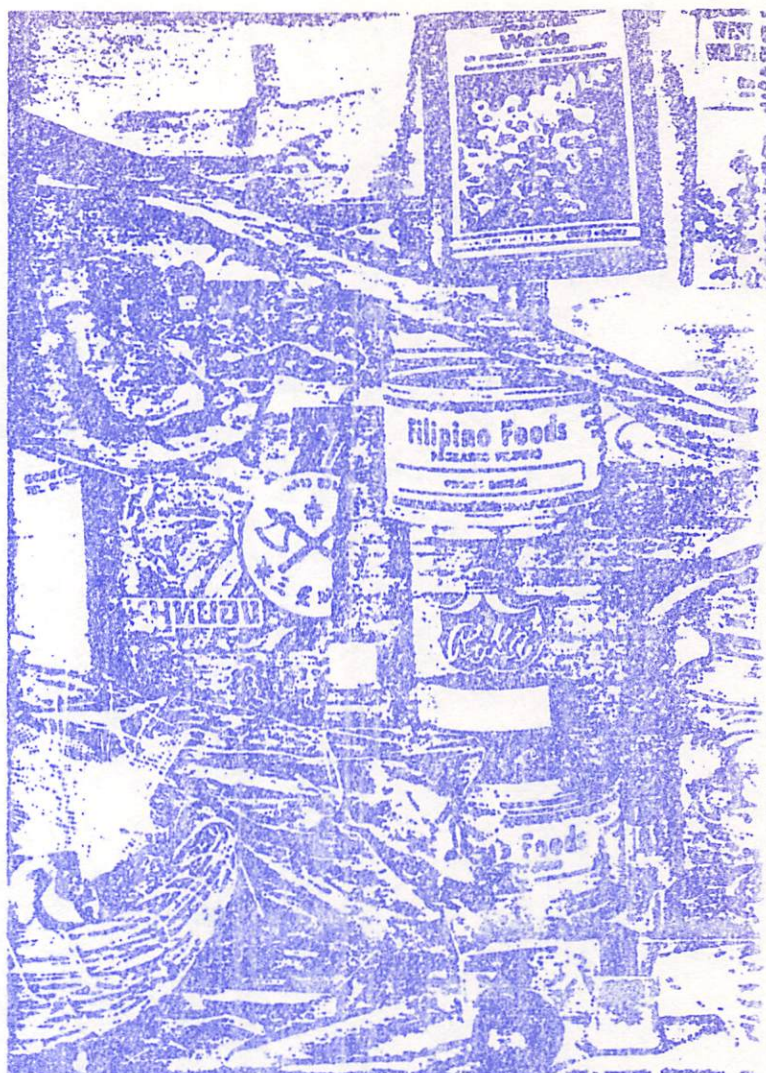
Ramírez can fine travelers \$25 for not declaring fruit or meat, or \$50 for obvious tries at smuggling. He says most of the people he sees lie to him, or check the no box on their declaration forms, even when they have contraband. "It makes it sad that you can't trust people," he comments. "Sometimes that carries outside the job. I'm less trusting now of people than before I started. People lie through their teeth all the time. Sometimes people tell you something outside of work and you wonder, are they telling the truth or lying."



At Miami airport, traveler from Central America must give up the mangoes, but keeps other produce.

Smuggling is common and the techniques vary from crude to sophisticated. In Miami, inspectors seem to come across more than their share of inventive smugglers. One spotted a man whose coat seemed just too stiff in back. The man had sewn a living, four-foot citrus tree inside.

"A lot of it is just gut feeling," says Kenneth Bedat, working one of the conveyor belts in Miami International Airport. He is a big blond man with the barrel-deep voice of a radio announcer. "Once you've been around awhile, you just look at 'em—the way they look at you, the way they don't look at you, the way something's packed." He also enlists the aid of young stoolies. "I'll tell you the truth, I'll get down and talk to the little kids," he says. "I'll ask the kids where the stuff is. The mothers will start to answer. I say no, no, no, just the kids. But you gotta talk to them about their boyfriends or their girlfriends, you know, just play with them. And they will cut loose with everything that's in every one of those bags."

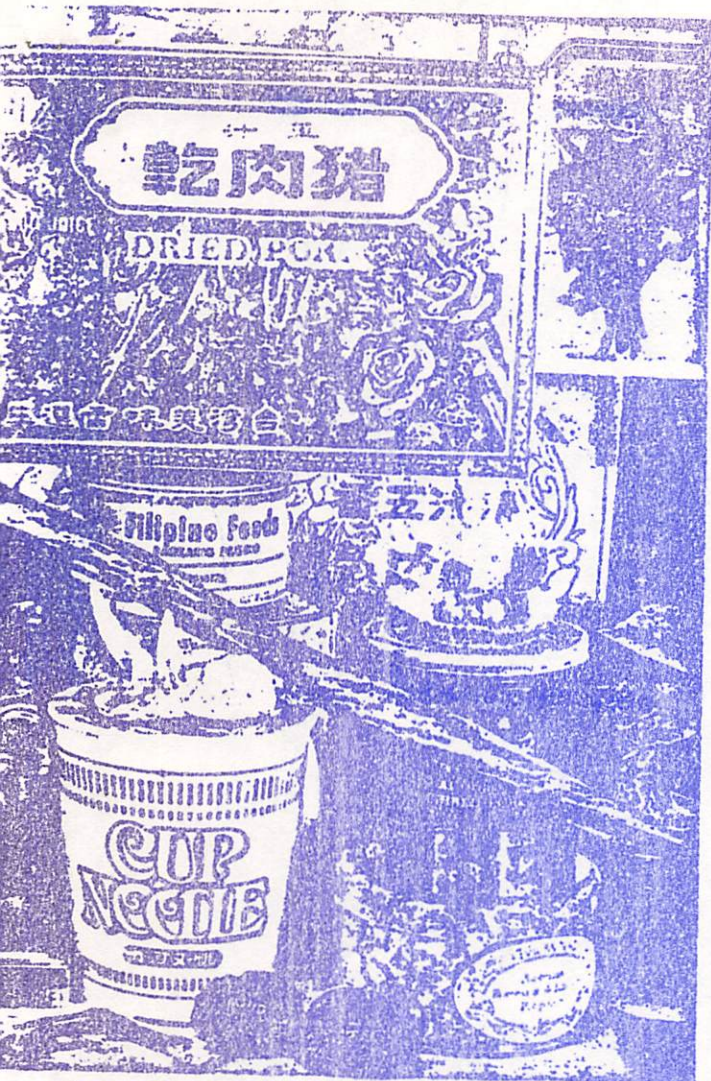


Prohibited agricultural products taken from arriving passengers are shown at San Francisco airport.

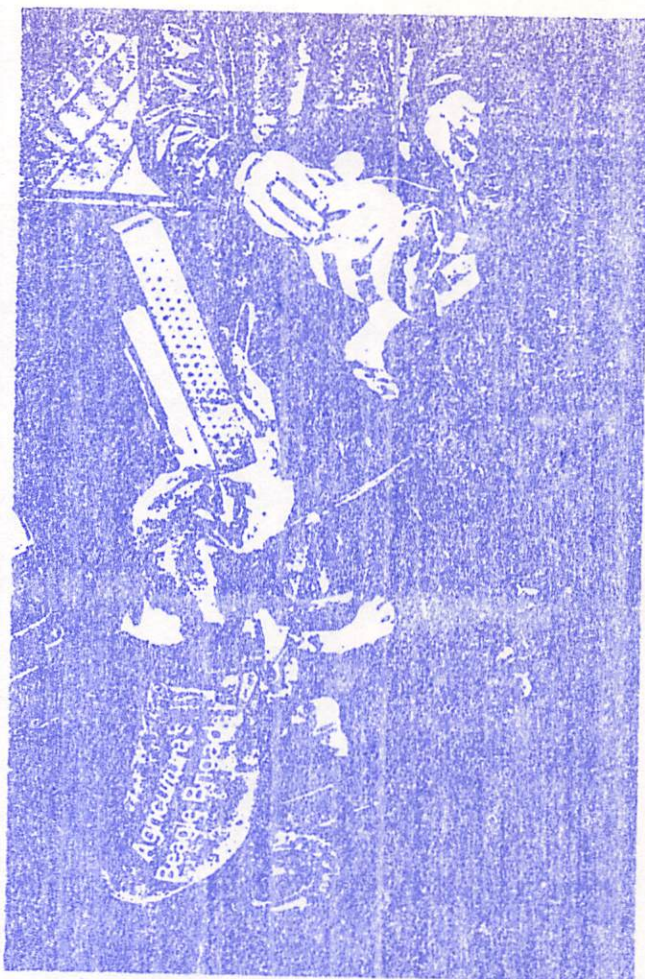
There are hazards to this job. "You gotta be careful when you reach down in bags like this," he says, patting the clothing in the suitcase before him and reaching gingerly between the layers. "Sometimes you get broken glass in there. Sometimes you reach in, you'll grab razors and stuff, accidentally."

APHIS has had mixed success in adapting high technology to the job. X-ray machines proved effective in Puerto Rico and Hawaii, but a sniffer, a cumbersome device that can sense the carbon dioxide given off by fruit and meat in baggage, didn't do so well. For one thing, the machine needs fresh air to work, and there isn't much in a crowded terminal. And, while it detects fruit well enough, it has a problem distinguishing meat from another common souvenir: dirty laundry. APHIS benched the machine.

Although improved machines are being tested all the time, every airport has certain flights that yield so much food and so many scents that human inspectors work best, bringing their wits and five senses to bear.



Among items are dried pork from Thailand, canned carabao meat from the Philippines, snails from Italy.



Sniffed out by beagle named Sherlock, passenger at San Francisco airport is searched for contraband goods.

While working one such flight, Gerard Covino, a San Francisco inspector, finds himself a real-live smuggler.

The woman and her two sons approach with one large suitcase, two large boxes and four carry-on bags. Covino spends about ten minutes probing maybe 50 pounds of food. At last there is one bag left, a brown vinyl overnight case. He just starts to go through it when he spots something. "What's that?" he asks.

"My bra," the woman says. She reaches in to push it aside.

"No, no. Let me see what's inside it," says Covino. "Open it up. Open up." Again the woman tries to rearrange the contents of the case.

"Let me see! Come on," insists Covino, his voice getting louder.

"Yeh, I open up," she says. Her voice grows deeper. If a storm cloud can ever be said to pass over someone's face, it can be so said now.

The cups of the bra have been pinned shut. "What's this?" Covino asks, pulling out the pins and, along

with them, a couple of dozen lanzones, tiny tropical berries a bit larger than crab apples and, as a known host to the Oriental fruit fly, prohibited.

"Ohhhhhh!" she says, looking shocked. "Lanzones!"

"How'd they get in your bra?" Covino asks.

"Somebody put them there."

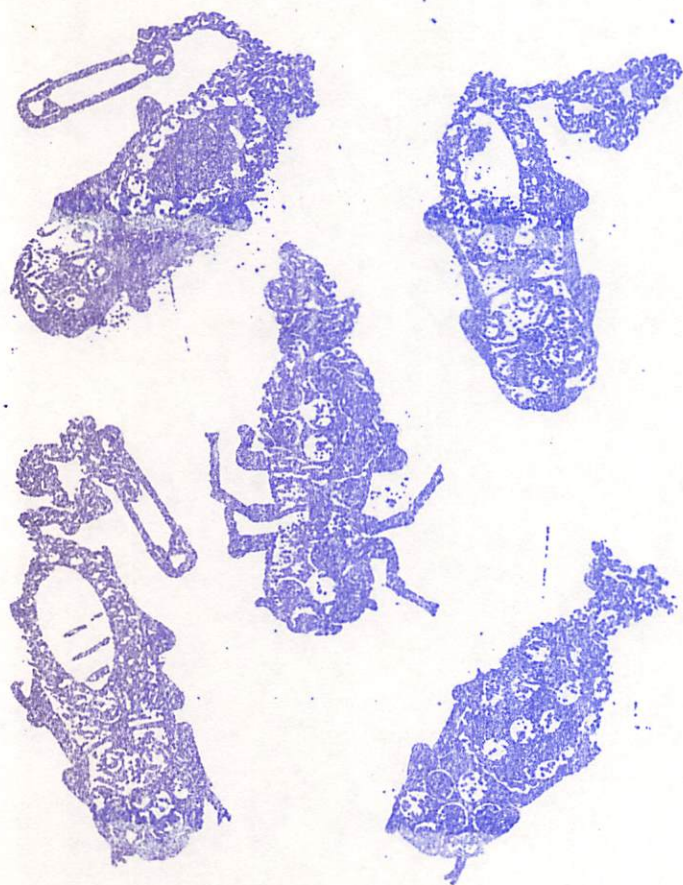
"Know what? That's going to cost you some money."

"Somebody put them there!" Her voice changes, more coquettish now. "But not me, I'm sure."

Covino fines her \$50. Her son pays the bill.

Augmenting the work of human inspectors and high technology, APHIS also relies on eight beagles—one of them named Dr. Watson. At the command of "KILL!" he won't. At 20 pounds, his biggest enemy is falling luggage. "I have to be careful about that," says Mike Simon, 31, his boss. As the morning's flights arrive, he gets "Doc" Watson from his truck. (Another beagle, Sherlock, works the earlier shift with another handler.) Simon vigorously rubs Doc Watson's ears and sides. "Get fired up! Get fired up!" He gives the

Bug watch at U.S. borders



Mexican darkling beetles turned into jewelry (meant to be worn alive) were seized by Miami inspectors.

dog a quick walk around the back of the terminal building, then slips on Doc Watson's uniform, a green coat with white letters. On one side it reads "Agriculture's Beagle Brigade"; on the other, "Protecting American Agriculture." "His tail is up, you can tell he's happy," says Simon. He talks about managing Doc Watson in much the same way an executive might talk after a course in human relations: "Motivation moves down the leash."

With the beagle out front, his nose rising and falling, the two make their way around one of the baggage carousels. From time to time the dog sticks his head deep inside a shopping bag. When he smells contraband, he sits down and looks up at Simon with big watery brown eyes. More precisely, the dog looks about halfway up Simon at a small green pouch strapped to his waist. This is where Simon stores Doc's salary, bits of dog food doled out each time he makes a good "hit." Given only one meal a day, he makes up the rest of his ration this way.

Doc Watson thinks he has got something in the attaché case of a businessman. He sits.

"What kind of food do you have in there?" Simon asks. He seldom asks a yes or no question, for no is too ready an answer. Surprised, the man bends down, opens his briefcase and displays an apple. Although just one piece of fruit, this find is significant. "We never would have gotten him without the dog," says Simon, who explains that businessmen don't fit the profiles of travelers known to bring in food. The dogs, he says, are especially useful, therefore, on European flights.

As Doc Watson makes his rounds, wisecracks follow. "Oh, a guard beagle!" exclaims one woman. "Watch out," quips an American at the carousel; "it's trained to kill." But children reach out with splayed fingers. Two Japanese women take turns snapping pictures of each other posing with the dog in their laps.

It is Doc Watson's appeal, not his nose, that causes the downfall of a German student. He spots the beagle and comes right over to scratch his ears and belly. Doc stands on his hind legs to greet him. "Reminds me of my dog back home," he says. "Only mine is black." The young man whips a wicker basket off his back and pulls out a little something for the dog. "Can I?" he asks. "No," says Simon—then he does a double take. "What is that?"

"A hot dog."

Contraband.

"What else do you have in there?" Simon asks. Final score: two hot dogs and a package of salted meat.

Sherlock practices his San Francisco training; here he's still learning to sniff, but not touch, baggage.

Patriarch Says Wealth Cursed Offspring

By BARRY BEARAK, Times Staff Writer

NAPLES, Fla.—The Bensons spent money like millionaires and quarreled like children. They had a yacht and sports cars and homes in three cities. They had Oriental art and splendid jewelry—but they never had enough.

It is the theory of police that the money led to the arguing and that led to the bombing of the family's heavy-duty wagon. The mangled, burned-out frame seemed to belong in Beirut instead of a serene retirement haven on the Florida Gulf.

Two were dead, and one was Margaret Benson, the prim heiress to a tobacco fortune. The other was her adopted son Scott, a moody 21-year-old who was trying to convert years of tennis lessons into a career as a pro.

Alive, though burned and disfigured, was Carol Lynn, Margaret's 40-year-old daughter and a former beauty queen. The blast left her rolling on the lawn, trying to snuff the fire from her tattered clothes.

Only Steven, 34, the older son, was unhurt. Just seconds before the car's explosion, he had hurried back to the house. He'd forgotten something, he said.

Police found this lapse in memory suspicious. Then they found a motive. Steven, they alleged, stole from his mother and when she caught on he tried to hide the mess

by blowing up the family.

On July 14, Steven Benson, an often-inert businessman backed by his mother's \$8 million, will go on trial here for murder.

If the prosecution has its way, the case will unfold like a morality play where money proves too costly to possess.

Already, that is the doleful judgment of the family's white-haired patriarch, Harry Hitchcock, 79, of Lancaster, Pa.

"The love of money is the root of all evil, just like it says in the Scriptures," said the man who made the fortune and dispersed its bedeviling gifts to the next generation.

"I'm afraid that is the lesson of all that's happened, that maybe the money is more a curse than anything else."

The money sprang from a hunch back in 1927.

Hitchcock's idea was to become a middle man between cigar manu-

facturers and tobacco growers. He called his company Lancaster Leaf, and it became the world's largest trader in dark-leaf tobacco.

Forty years later, he turned things over to his son-in-law, Edward Benson, the keen man who had married Margaret.

Benson worked hard and his family lived well—on the New Jersey shore, in the ski country near Montreal and in Lancaster where their lavish home was replete with pool and cabana, ivory statues and gold doorknobs.

When Edward died in 1980, Margaret sold the Lancaster place for \$475,000. She and her son Scott moved to Florida. Steven and his family followed.

And no one lived happily ever after.

The Good Life

Naples is a last stop for the good life, a place where the wealthy can breathe the winds off the Gulf and build a retirement home near the alabaster sands of the beaches or the rolling fairways of a golf course.

Margaret Benson's house sat beside the third hole at Quail Creek. On that sultry morning last July 9, a foursome was just teeing up when the blast kicked smoke and steel 200 feet into the air.

The golfers dashed toward the fire and they found both Margaret and Scott sprawled in the driveway. Only Carol Lynn was moving.

"I'm hot, I'm hot," she cried out frantically, recalled Charles Meyer, one of the golfers. He was pulling her from the debris when a second explosion hurled shrapnel into his chest and blew off part of his nose.

Investigators sifted through the rubble and found the remains of two bombs made from galvanized pipe, threaded on both ends. They were set with a triggering device similar to that used in alarm systems.

One bomb had been hidden in the Chevy Suburban's console, between the front seats. The other was stashed under the left rear passenger seat, where Carol Lynn would sit.

Rich and Troubled

Then they began prying into the lives of the Bensons, and the story of a rich and troubled family began seeping out.

"I never had to watch 'Dynasty,' I was seeing it in real life," said Wayne Kerr, of Philadelphia, the family's attorney.

One shocking revelation came in a deposition by Carol Lynn Scott, she confessed, was more than just her adopted brother. He was her son, the love child she bore when she was 18.

"That was our closest-guarded secret," said Janet Murphy, of Lancaster, Margaret's sister. "I think Steven knew and maybe Scott knew, but nobody, absolutely nobody talked of this."

Other family intimacies became public. In 1983, Margaret had Scott locked away in a mental hospital for eight days. She swore out a

complaint saying he was dangerous to himself and others.

"I remember how they handcuffed him," said Scott's girlfriend, Kim Beegle, who lived with him and Margaret. "The whole thing was so stupid."

"Margaret wanted Scott to feed the dog, and Scott was lying in bed doing up nitrous oxide. He had his own tank, and he would just laugh and laugh."

Margaret was pushing her son toward a career in tennis. Lean and mobile, he had a blistering serve.

Filled With Marijuana

But his game lacked strategy and temperance, much like his life. His girlfriend said he would fill his head with marijuana every morning before going off to play.

"Margaret would get upset with Scott and throw him out," Beegle said. "One day she took all his clothes and threw them out on the front step. I mean \$500 suits and everything."

So Scott walked right by her and started throwing her clothes on the lawn. He didn't toss them all because that would have taken a week.

Scott also quarreled with Steven. Both drove red Lotus Turbos Esprit, each \$35,000 worth of sports car. Steven had blown the engine on his, and Scott called him a jerk.

"The children weren't spoiled rotten," said Janet Murphy, their aunt. "Spoiled, yes. Rotten, no. Oh, it's all so relative."

But the biggest revelation of all was that Steven Benson, a pudgy, inconic man in thin black glasses, was the prime suspect in the bizarre murder.

In a sworn statement to police from her hospital bed, Carol Lynn said: "My mother did indicate to me that perhaps she would not put it past (Steven) to do away with her."

An Unlikely Villain

By the accounts of those who grew up with him, Steven made an unlikely villain. He seemed amiable, if lackluster—someone who would lend out his Mercedes to a high school pal with a hot date.

Steven's great skill was electronics. He could wire a house or fix a TV. One friend quoted in police files recalls Steven touching off explosions with a remote control device.

As a college student, he studied business, though he never graduated. His father cast an imposing

shadow, friends said, and Steven was in a hurry to show he could be successful on his own.

"It was carrot-and-stick with the Bensons; they controlled their kids' lives by parceling out the money," said lawyer Mike Minney, of Lancaster, who used to play poker with Steven.

But the young man started three businesses that he gave up on—land-raping, import-export and real estate. It was wryly suggested in the family that he might end up with a million if he could only begin with two, but sometimes, that didn't seem so funny.

"Money was pretty important to the Bensons, so when they argued, you could bet that money was what it was about," said Nancy Ferguson, Steven's wife from 1972 until 1978.

Squandering Fortune

Last summer, money was on their minds when Carol Lynn Kendall, a divorcee, came down from her home in Boston to see her mother. Steven was squandering the family fortune, she had been told.

"He would never consult my mother on anything, but he would get some huge project going that maybe involved \$150,000 and he'd have it committed and the thing signed and then he'd, you know, drive over to my mother's and say, 'I need \$150,000,'" Carol Lynn said in her affidavit.

Margaret, it seemed, went through phases, one day afraid her money was being frittered away, the next day concerned that more be spent to avert tax problems.

Fearful Going Broke

"(Mother) was really getting distraught in the thought that she was going broke . . .," Carol Lynn said.

"Steven had gone through about \$2-2½ million of mother's money, and since my father had died, my mother was really upset because she was afraid she didn't have enough money left now to even build herself a house."

Margaret dreamed of another home, bigger yet than all the rest. It would be more like the family property in Lancaster, with lush gardens and separate places for her three children and their families.

But nothing was working out. Life among the Bensons had become prickly.

Margaret did not get along with Steven's second wife, who would no longer permit her to visit the three grandchildren, family members said.

What's more, Steven was at work on another grandiose business scheme. He had started 11 companies on paper, calling them the Meridian World Group.

The full-page ad in the phone book described it as a network of specialists for home, industry and government. But it was really just a modest concern selling burglar alarms out of a trailer on a weedy lot.

Margaret worried about pouring more money into the business. She complained about her son's bad habits. He would disappear from the business at midday, she told her daughter.

Worse, she suspected he was stealing. Margaret had left him blank checks to meet the company payroll while she had gone off to Europe. When she got back, the checks were used up and Steven had a new house in nearby Fort Myers. Margaret was furious. She had driven up to take a look.

"She said that the yard was so big that it made the tennis court look small," Carol Lynn recalled in the affidavit.

To 'Pull the Plug'

A reckoning may have been at hand. When the bombs exploded, Wayne Kerr, the family attorney, had been called down to Naples. He was there to "pull the plug" on Steven, he told police.

Investigators considered these circumstances, then added some

His prints were on a sales receipt for galvanized pipe, investigators said.

grist of their own. Steven was indeed an embroiler according to their audits.

They also believed that he was a murderer. His prints were on a sales receipt for galvanized pipe from Hughes Supply Co., they said. The hardware was the same kind found in the debris.

Forty-five days after the explosion, Steven was arrested. From a jail cell, he issued a statement to "unequivocally and categorically deny the charges."

His attorney says that at trial he will show that any of the Benson children could have placed the bombs. "They were all much concerned with the money," Michael McDonnell said.

In fact, probate documents reveal that each owed Margaret plenty. She kept track: Carol Lynn—\$118,560.33; Scott—\$253,850.30; Steven—\$288,163.68.

Brought on Glaucoma

But back in Lancaster, Harry Hitchcock gloomily remarked that he finds all the evidence against Steven overwhelming. The strain of it has brought on his glaucoma.

Just think of it, his daughter Janet said. He rode to the funeral in the same limo with Steven and then sat beside him at the cemetery as they placed the marred bodies in granite crypts.

Steven shuddered and cried into a handkerchief. Then he took his grandfather aside. Bops, Steven and the others always called him.

Bops, the grieving grandson asked, could he have some money: \$10,000 or \$20,000 ought to do it.

And the old man wrote out a check.



PENNIGLADSTONE / Los Angeles Times

Leo Grillo, who rescues dogs abandoned in the wilderness, receives a kiss in return from one of them in photo at left. Above, Grillo scouts an area near Tujunga Wash for strays to feed.

He Seeks Caring Homes for Dogs Abandoned in the Wilderness

By WILLIAM OVEREND, Times Staff Writer

There are about 1,000 lost and abandoned dogs in the hills and wilderness flatlands to the north of his home in Glendale, says Leo Grillo. He feeds as many of them as he can find on a daily basis, gives them basic medical care when they are sick or injured, and says he has found homes for hundreds of them in the last few years.

It started four years ago when Grillo came across a Doberman-

Labrador mix that apparently had been abandoned by its owner a week earlier. He took the dog home, named it Delta and adopted it.

A few months later, Grillo was exploring the back lakes of Angeles National Forest with Delta when he spotted two puppies of foxhound and terrier mix that seemed lost. The owner of a nearby bait shop told Grillo that someone had driven up just five minutes earlier, shoved the puppies out of the car and disappeared.

People abandon their animals in the wilds all the time, Grillo was told. In that area alone, there was a pack of 35 dogs that had been left behind by their owners. Most were sick and slowly starving. Some were seriously injured.

Grillo, an actor who had only recently moved to California, was shocked at his discovery. He took the two pups home, later found new owners for them and then began thinking of what he could do for other animals in a similar plight.

What followed has been primarily a personal crusade to save as many lost and abandoned dogs as possible. At first, Grillo was virtually alone in the effort. Gradually, however, he has enlisted support from a few sympathetic veterinarians, a small force of volunteers and a larger number of animal lovers who support his work financially.

The result is an organization called Dedication & Everlasting Love to Animals, also known as DELTA in honor of the first of the

dogs that Grillo rescued. While there are many humane groups active in the Los Angeles area, Grillo says his organization is the only one that focuses on saving animals that have been left to survive in the wilderness.

It is, he adds, an overwhelming task. At present, Grillo has 29 dogs in his backyard, 24 in a San Fernando Valley kennel that supports his work, 30 more in foster homes waiting to be permanently adopted.

Please see ABANDONED, Page 8

ABANDONED: Finding Homes for Lost Dogs

Continued from First Page
and another 100 or so running loose at various locations, which he visits daily to provide food and medical care. Grillo says it has cost him thousands of dollars, and thousands more in outside contributions. This, says Grillo, is just the beginning of DELTA's work.

In the last three years, Grillo estimates, DELTA has helped about 700 abandoned dogs by either feeding or finding homes for them. Within the last year alone, he has placed more than 250 dogs with new owners. No animal that receives his care ever is put to death for lack of someone to adopt it, Grillo says. It is one of the policies of DELTA that distinguishes the organization from the pound.

'A City of Concrete'

Grillo's plans for the future are ambitious for an organization continuing to suffer from a shortage of funds. He would like to raise hundreds of thousands of dollars to build a 320-acre kennel facility for abandoned pets somewhere in the Los Angeles area. On a smaller scale, he also is seeking donations to board abandoned dogs and cats at special kennel rates of \$75 a month for dogs and \$50 for cats. Like many crusaders, he is optimistic about his chances of rallying public support, but he is also prepared to go it largely on his own, if necessary.

"This is a city of concrete," Grillo says. "A lot of people see somebody dying on the sidewalk and the last thing they think about is some suffering animal. But there's something deep inside me that responds to every one of the dogs I find. I can look in their eyes and each one of them is as important to me as Delta."

"There's a reputation that some animal lovers have of being crazy or something," Grillo continues. "I don't want to look that way, but I have to be emotional about this, and I have to put everything I have into it or it just won't work. I can't get detached. Otherwise, all this stops, and hundreds of animals will be left to die."

Grillo's emphasis on rescuing dogs and cats in wilderness areas separates DELTA from the mainstream of animal support groups that focus on the thousands of strays running loose in city areas. His organization is not widely known, but those who have heard of his work say they have heard nothing negative about DELTA.

"I've never had any complaints about them," said Nelson Van Wormer, general manager of the Glendale Humane Society. "Most of his animals are abandoned out in the county areas. He's the only one I know of who's making a point of doing it in the wilderness regions."

"I hate to call him a do-gooder, because that has negative connotations, but that's what he is," added a spokesman for the Los Angeles Animal Regulation Department. "We've had no complaints about him. He's trying to help in his own way, and I wish him luck."

Grillo, 34, was raised in Lawrence, Mass., an industrial town. He had a couple of dogs when he was a boy, he says. One was stolen and the other was given away to another family by his father, a foreman in one of the local factories.

One incident that Grillo recalls with clarity was the sight of an injured collie on the side of the road one day while riding to school with his mother. The dog had been hit by a car, and Grillo screamed at his mother to stop and help the animal. But she drove on so that the children wouldn't see the animal's suffering, he says. Later, Grillo called the local dog pound and was told the collie had been picked up by someone else and was recovering.

Income to the Dogs

He always had wanted to be an actor, Grillo says. Before moving to California five years ago, he studied drama at Emerson College in Boston and played in summer-stock productions. Here he has continued to study under Charles Conrad, an acting coach in Burbank, who has played a major role in supporting Grillo's work with lost animals, keeping some of the dogs himself at his acting studio. Most of Grillo's income has come from telephone-sales jobs rather than acting, however, and most of it has gone to the animals he rescues.

During the first year of his work with abandoned dogs, Grillo placed about 80 with new owners. There was an outbreak of distemper in one of the packs he was

feeding, and he began reading books on veterinary medicine to learn how to deal with that and the other diseases the animals were suffering. Today, he qualifies as an expert amateur in the veterinary field, treating dog diseases from mange to parvo. One veterinarian who supports DELTA's work provides Grillo with medicine at cost, and the refrigerator in his home is filled with antibiotics and other remedies. Even at cost, the monthly bill for medicine is running about \$800.

"These are domestic animals who don't know how to survive in the wilds," Grillo says. "If they last a year, it is unusual. Imagine what it feels like to be out there, so hungry that you eat gravel and wood and even your own feces. The dogs are bewildered at first, then terrified and depressed. They are subject to every disease imaginable, and most of them are sick when we find them. Some of them are also terribly abused. People shoot at them and throw hot grease on them if they come up to a campground for food. These dogs go through every kind of suffering imaginable out there."

First Instinct

His first instinct is to tar and feather those who abandon dogs in wilderness areas, Grillo adds. But his second reaction is to classify them as ignorant.

"Some people actually think their pets are going to have fun running around chasing rabbits or something," he says. "They are too lazy to go to the trouble of finding a decent home for them. It would be more humane to take the animals to the pound, where they might be put to death. But that is not what we recommend. If somebody wants to get rid of their pet, they should find a new owner who will care for the animal properly. One of the things we do is tell people how that can be done."

Although most of Grillo's work is with dogs, occasionally he adds a stray cat to the pack of animals under his care. Two of them are lounging on his kitchen table while he talks about his future plans. His wife, Pat, has gone to the vet's to take in a sick dog and bring back another load of medicine for the others. They were married a year-and-a-half ago, Grillo says, and she is wound up with a major share of DELTA's workload.

"There are too many dogs here now," Grillo concedes. "The legal limit in Glendale is two. But adoptions have been slow in the last couple of months because of all the rain, and we have two litters of puppies that we just brought in. This is overwhelming us right now. I'm up at 2:30 in the morning trying to quiet them if they bark so that they won't annoy the neighbors. Then I'm back up at 5 a.m. to give the sick ones their medicine."

He has many dogs available for adoption in addition to the two dozen that are already kenneled, Grillo says. The list includes five shepherd puppies, two pure-bred malamutes, a poodle and several Labradors. Despite the need to make room for new dogs, he screens prospective owners carefully, however. Some people want dogs as they can eat them, he says, and others hunt for puppies to use in training pit bulls and other fighting dogs. The ideal owner, according to Grillo, is someone who has had a dog for 15 years that just died of old age.

DELTA's greatest need is for contributions, Grillo says.

03/03/1988: MAGAZINE REPORTS

1 ROLLING STONE REPORT

1.1 WRITER'S MARKET ('87) ENTRY

745 5TH Ave., New York, NY 10151. [(212) PL8-3800]

Managing Editor: Robert Wallace. 25-50% freelance written. Biweekly tabloid/magazine on contemporary music and lifestyle. "We seldom accept freelance material. All our work is assigned or done b y our staff." Byline given. Offers 25% kill fee. buys first rights only.

Nonfiction: Seeks new general interest topics. Queries must be concise, no longer than 2 pages. Send queries about musicians and music industry to music editor. Writers knowledgable about computers, VCRs, or sound equipment can submit an idea of the technology column tha ranges from 50-word picture captions to 750-word pieces. Does not provide writer's guidelines; recommends reading Rolling Stone before submitting query.

1.2 West Coast Bureau

8500 Wilshire Boulevard, Suite 926-29, Beverly Hills, CA 90211; (213) 659-1242

PROFILES, The Magazine for Kaypro Users REPORT

2 PROFILES, The Magazine for Kaypro Users REPORT

2.1 WRITER'S MARKET ('87) ENTRY

Kaypro Corporation, 533 Stevens Ave., Solana Beach, CA 92075;
Editorial office: (619) 481-3934.

Publisher: Gwyn Price. Senior Technical Editor: Tom Enright. Technical Editor: Marshall L. Moseley. Contributing Editor: Diane Ingalls. Remote Editor: Ted Silveira. 90% freelance written. "We are trying to build a 'stable' of reliable, competent writers, whether they're 'established' or not." A monthly machine-specific computer magazine covering Kaypro Computers (MSDOS & CP/M). Articles must speak to owners and users of Kaypro computers. Interested in how-to articles concerning software used on these machines. Technical level or readership ranges from total novice to very advanced. Circ. 100,000. Pays on acceptance. Publishes mss an average of 4 months after acceptance. Byline given. Offers 30% kill fee. Buys first serial rights. Submit seasonal/holiday material 5 months in advance. Electronic submission OK, via MS-DOS or CP/M2.2 but requires hard copy also. Computer printout submissions acceptable. Reports in 6 weeks. Free sample copy and writer's guidelines.

Nonfiction: How-to (on using specific software/hardware); new product (reviews or evaluation of new hardware or software); and technical (modifications or explanations of specific hardware). No "how I learned to love/hate my computer." Buys 75 mss/year. Query with or without published clips, or send complete mss. Length: 750-2,500 words. Pays \$150-400 for assigned articles. Pays \$50-350 for unsolicited articles. Sometimes pays the expenses of writers on assignment.

Photos: State availability of photos with submission. Reviews negatives. Negotiable payment policy on photos. Model releases and identification of subjects required. Buys one-time rights.

Columns/Department: Beginner's Luck (explanation in the most simple terms possible of computer concepts, commands, etc.), 1,500-2,000 words. Buys 12 mss/year. Query with published clips. Pays \$250 maximum.

Tips: "We particularly need feature material for beginners and for advanced computer user. Most of the material we now receive is for intermediate/general audiences. Hand-holding instructional material for beginners is appropriate. Advance3d users are also seeking how-to material at their level. A lively (but not cute) style is welcome, but

accuracy, clarity and brevity are more important. No 'think' pieces. We also seek material written by and for those who use computers for business/office applications, as well as programming tutorial with listings (Pascal, assembly language, etc.). Articles should be for both CP/M and MS-DOS users when possible. As Kaypor shifts its focus to MS-DOS computers, we will need more material about that operating environment, but we will continue to support CP/M users. Queries must be complete and specific. Don't make us guess what your article is about."

MID-TERM FEATURE CRITIQUE

Each student will critique one news feature. However, students will be expected to contribute to all of the classroom critique sessions.

The two-page typewritten critique should assess the following:

A. The Lead

1. Does it follow the principles of good feature lead writing?
2. Does it include a link, exposition, appeal, direct connection and slant?
3. Does it fit the story?
4. Is it interesting?

B. The Body

1. Are transitions used throughout?
2. Are direct quotations, anecdotes used effectively?
3. Does it flow?
4. Is unessential materials included?
5. Is the presentation effective?
6. Is it readable?
7. Is it complete?

C. The Ending

1. Is the ending effective?
2. Does the writer make an effort to link it to the lead?

D. The Mechanics

1. Is it grammatically correct?
2. Are there spelling errors?
3. Is the writing tight?
4. Is punctuation used correctly

E. Overall

1. What were your general impressions about the article?
2. Where would you suggest the writer sell this piece?

my family. My parents had been fighting and they couldn't communicate anything to me."

Heller is alive today because his sister discovered his suicide attempt.

"It never occurred to me to talk to anyone about it," said a petite 16-year-old girl who tried to kill herself twice. "I just thought nobody would understand."

Her voice began to shake.

"I need to talk about it, but my parents won't. Only my mom, my dad and my stepbrother know I tried to kill myself. They won't talk about it or accept it."

According to Jack Canfield, president of the Foundation for Self-Esteem and member of the California State Task Force to promote Self Esteem, parents have extreme difficulty accepting and talking about a child's suicide attempt.

Canfield said

"The average mother spends 14 1/2 minutes a day interacting with her kids. The average father spends 12 1/2 minutes and eight of those minutes are spent arguing," Canfield said.

"Those statistics must change, scratch the surface of the most sophisticated 16-year-old and what you find is a kid who wants to be loved by his parents."

"Alienation from mom and dad, divorce and the generation gap all contribute to an adolescent suicide rate that peaked in 1977 then subsided slightly and leveled off through the '80s," said Dr. Michael Peck, director of the School Suicide Prevention Program at Los Angeles Suicide Prevention Center. He outline four sources of parent-child alienation.

"Parents are less available to observe the emotional life of their kids. It's not a conscious thing, but it happens," Peck said.

Drug use is also a contributing factor. "Kids on drugs and alcohol are saying to parents, 'stay out of my life,' and parents experience that personally and get angry," Peck said. "That's the way kids are distancing."

In addition, divorce removes parents from the emotional life of their kids. The absentee parent is only available on weekends. The other parent is distracted and pulled too many directions trying to hold the household together alone.

Lastly, Westward mobility adds to alienation. Suicide rates are highest in California, Arizona, Nevada and Colorado. The feeling of community that exists in established East Coast and Midwest neighborhoods is missing in the West.

Emotional and physical distancing from parents accounts for the missed cues that most young suicide victims show,

sometimes for as long as two years before they kill themselves.

These cues include, long lasting depression, trouble with the law, drug and alcohol abuse, physical complaints, ~~aggressive behavior~~ and anti-social behavior.

"No one knew I was going to kill myself, I had been building the thoughts for over two years," the 16-year-old girl said.

Heller said his family had no idea he was thinking of suicide.

"On two occasions I did a mock suicide," he said, "where I put my head in the noose and tried to imagine it and asked myself if this was what I really wanted."

Heller explained that a little communication from his parents would have gone a long way. Experts advise confrontations instead of a head-in-the-sand attitude when cues crop up.

"Take suicide threats seriously," said Dr. Randy Davis, director of professional community development at College Hospital. "Tell the child, 'I've noticed a change in your behavior and I'm wondering if you've reached a point where you're considering taking your own life.'"

Most importantly, parents, as well as teachers, must provide living examples of healthy self-esteem.

"Kids learn more from who you are than what you say," said Canfield. "Spend time with them. Touch them. Tell them and show them you love them. If they value themselves as a worthy person, they're not going to kill themselves."

#

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2,000 Words

TELEVANGELISTS: RISE AND FALL

By 850-7804

Television evangelists are like drug abusers. They just use a different narcotic.

TV preachers can get lost in their own world, in their own egos, and sooner or later find themselves out of a job and on the cover of every major newspaper and magazine nationwide.

But why does this happen? Of course no two people are exactly alike, however, certain similarities exist among televangelists who have been deemed less than perfect preachers.

Take Jimmy Swaggart who wrote a book about sexual misconduct, said dancing was immoral, and even condemned Jim Bakker.

Then the entire world learned about sexual indiscretions committed over an extended period by Swaggart himself, who observed only nine months ago that for him sexual straying was impossible.

Another evangelist not quite holier-than-thou, Jim Bakker who might have began with holy intentions, but eventually fell victim to his own substantial ego.

Supported by adoring crowds and flush with donated cash, the evangelist lost sight of the Christian message he preached.

The more PTL prospered, the more Bakker believed he could do no wrong, until through a combination of mismanagement, a strong desire for wealth, and sexual temptation, disaster eventually struck.

What made these men go against what they so strongly preached

to the public?

"As far as Jim Bakker and Jimmy Swaggart, the problem is that television is a narcotic, and once you become a T.V. personality or a T.V. star, you can really loose your grip rather quickly," according to Ben Hubbard, an expert on religious studies.

Both Jim Bakker and Jimmy Swaggart lost their grip after starting out in rather humble circumstances. They came from middle-class families with dreams of making it big.

They wanted the "American Dream." Why not achieve it through religion?

A strong ego and high need for success can sometimes brush aside what is of real importance, for instance, the American public.

Although Bakker and Swaggart both lost their credibility, the people who believed in them were the true victims.

As far as Swaggart's believers, he had a 4,300-member local church plus daily and weekly TV shows; he stage-managed elaborate preaching tours in the U.S. and overseas and led a Bible college.

However, aside from PTL, few ministries produced more controversy than the television empire of Jimmy Swaggart.

The Swaggart organization was involved in several convoluted legal disputes.

Among the charges leveled against Swaggart over the years, the most serious was a 1983 accusation that contributions to a children's aid fund went for other purposes.

What other purposes are not exactly known, however, how much his organization made is public knowledge.

Proceeds from the ministry were equal to approximately \$142 million. But in April and May after the PTL scandal, Swaggart had stated

that he ran a \$3 million deficit.

Also the TV households tuning in to Swaggart's weekly show dropped from 2,161,000 to 1,759,000.

Of course this was all only a slight loss compared to what he later endured when his secret life became public.

The Swaggart scandal began to unfold on Feb. 18, three days before a climactic confession service in which he proclaimed, "I have sinned against you, my Lord."

The evangelist confronted his sin only because Assemblies' leaders had been provided with sordid information.

Their chief evidence was incriminating photos taken last fall outside New Orleans at a sleazy motel called the Travel Inn. The pictures showed a prostitute welcoming a series of men. Swaggart was seen both entering and leaving her room.

According to a person present at this meeting, Swaggart confessed that he had battled an obsession with pornography since his youth.

Interesting that pornography was a pet target of Swaggart's which he proclaimed constituted a form of "addiction" and those who sell it "represent the worst our great nation has to offer, the scum on an otherwise tranquil pond."

Hubbard expressed his opinion about Swaggart on this subject by stating, "I think Swaggart was struggling with his own problem and his pronouncements against misconduct were a way of trying to fight this problem in himself."

If Swaggart's secret life was anything near as florid as it appears to have been, it would seem that all of his followers would have lost faith.

The opposite may be the case for this evangelist whose fans appear-

ed eager to forgive, if not forget.

"Brother Swaggart is an imperfect human being, but the Bible says those who love the Lord and seek the truth shall have their sins forgiven if they repent," Mavis Peterson, a retiree who has watched the TV preacher's shows for a decade said.

Still, doubt exists with the question of whether Swaggart will ever again have the same level of revival stardom or draw such big TV and in-person audiences in the U.S. and overseas.

Whatever Swaggart's religious hardship, laborers in TV enangelism who stand to suffer an even larger decrease of public esteem, emphasize that his sin does not remotely compare with Bakker's.

According to Mark DeMoss, spokesman at PTL after Bakker resigned: "Last year's episode involved a lot of financial wrongdoing directly related to contributions. If Bakker had merely been accused of an affair with Jessica Hahn, he'd still be at PTL."

Of course this is a big if, and many aspects of the scandal must be considered before even attempting to prove such a statement.

An important aspect to consider is that Bakker's association with Jessica Hahn in 1980 involved more than just a simple affair.

Bakker and PTL executive Richard Dortsch had arranged for Hahn and her advisers to receive \$265,000 from PTL funds to keep the Long Island secretary quiet about the event.

Payments were made to Hahn through a trust fund set up with \$150,000 of PTL payoff money. The payments were halted however, and Hahn was in the position of returning money she received.

Hahn complained tearfully to reporters that she had kept her part of the bargain. "I have done everything I've been asked to do," she said. "I've kept quiet."

Although Bakker did confess to a tryst with Hahn, he in no way will admit to charges of alleged bisexuality.

But despite his denials, the evangelist who condemned homosexuals who "flaunt their perversion" apparently sought out sexual relationships with several different men.

One man who came forth was a former close aide to Bakker who stated that he had a homosexual relationship with Bakker from 1983 until last November, according to a Time reporter.

Sexual temptation, obviously one aspect apparently involved in the Bakker scandal, but what about his high need for success?

Like many individuals, Jim Bakker wanted to succeed. Don Hardister, Bakker's former bodyguard, still recalls the day five years ago when the televangelist suddenly asked him to turn down a dirt road near the PTL studio in Fort Mill, S.C.

When they reached a clearing, Bakker jumped out, grabbed a stick and began sketching in the dirt his vision for the Heritage Grand Hotel.

"I feel like God gave me the plan to do it and pay for it. We're going to do it with cash," Bakker said.

Cash was definitely the key and Bakker propelled himself to fame and a multimillion-dollar fortune in an astonishingly short span of time.

From a small Studio, which began broadcasting in 1974 from an old furniture store in Charlotte, Bakker's Christian entertainment success grew to a \$203 million religious empire.

The road to the top, however, involved many selfish and egotistical actions by Bakker.

His sense of vision was highly erratic as well as expensive. For example, in 1977 Bakker suddenly announced a push for a worldwide network of missions; months later he abandoned that project and broke ground for what

was to become Heritage USA.

In 1986 Bakker raised \$3 million in the span of a month to erect Kevin's House, an adjacent 14-bedroom home for handicapped children.

Last August only two children lived there, and federal investigators were wondering where the money went.

The principal victims of the entire scandal were PTL's "Lifetime Partners," an estimated 120,000 heads of households who pledged \$1,000 or more in exchange for a lifetime guarantee of free hotel lodging.

In the past two years, according to PTL officials, the ministry raised \$108 million through those time shares, but only \$54 million of that went for construction, with the rest mostly paying debts.

Most of these debts involved extremely high living by Jim and Tammy and in the final months of the Bakker era, PTL was taking in \$4.2 million a month and spending \$7.2 million.

For the Bakker's, religion did become a way of achieving success, but was it worth it?

Jim Bakker, now says that "if God ever lets me resume television, I hope that I will be able to do it differently."

A second chance might not be in the future for this spiritual leader who got lost in his ego and whole desire to be successful.

Along with becoming a public figure and television personality comes the possibility of becoming lost in stardom and falling from popular grace as exemplified with both Bakker and Swaggart.

Present and future televangelists should learn from the mistakes of past TV preachers and incorporate them with new ideas of protection from ecclesiastical destruction.

850-340
The mounted rider glides toward home alongside droves of cars.

Friday afternoon grid lock?

No problem. She glides by, using a form of transportation older than the automobile, and seeming to thumbing her nose at the fleet of frustrated drivers. Maneuvering through traffic on a sleek 10-speed bike can at times be more fun than sitting pretty in a new sports car -- and less expensive, also. The exercise factor also exists.

Meanwhile, the motorists edge forward, hoping for a temporary relief in the congested southern California traffic that is only predicted to worsen as the region's business and population expand.

While the future becomes increasingly bleak for area motorists, good things are in store for cyclists as businesses and government agencies support the cycling boom as one way to beat peak-hour traffic.

And, as cycling continues to receive greater attention from the press as a recreational and transportation form of travel because of its increased use, it converts more. The cycling cycle grows.

Although it hasn't yet taken the place of the automobile, along with baseball, hot dogs and apple pie as American symbols, cycling has become the United States' second most popular sport.

(Swimming is number one.)

And while seen mostly as a sport or an exotic form of travel here, the bicycle plays a greater role in China and European countries, said Doug Miller, the marketing director of the League of American Wheelman, a nationwide organization of bike clubs. In China, where the population exceeds a billion, cycling is the common way to travel, Miller said. Bikes are also seen as a necessity in most of Europe -- though to a lesser extent, he added.

"In Europe, you see people move grand pianos by bicycle. Well, not quiet -- but they do move enormous things by bike," Miller said.

The league of which Miller belongs, based in Baltimore, Md., is the oldest bicycle organization in the country. Founded in 1880, its functions have ranged from education, to lobbying for improving cyclists rights and trail conditions. The group of more than 570 bike clubs and 160,000 members also plans sports events, shares news and motivates riders.

The recent growth in the league's popularity signals the great expanse that has occurred in cycling in the last three years, Miller said. The rise of the triathlon and the all-terrain vehicle was given much of the credit.

Though a powerful organization nationally, the league operates best when community organization is involved, Miller said.

"It's important that people get involved with it in their own community," Miller said.

restrictions on train and plane passengers attempting to bring bicycles across country is one of the policies the league is actively lobbying state and local governments to stop, Miller said. He pointed out that while one cannot take a bike across country as luggage because of some plane restrictions, it's relatively easy to get them accepted on flights to Europe.

Another issue the league is fighting involves what Miller calls the "ghettoization" of cyclists onto separate bike trails "filled with potholes" because of laws preventing cyclists from using the street. Such laws represent "a deal with the devil" because poor trails are promised at the expense of cyclist's road access, Miller said.

"We don't want to sacrifice road access," Miller said.

But in Southern California, few worry about road access--the population is too worried about air pollution and traffic.

Because of this, cycling is getting support not only from membership clubs, but from government.

A recently adapted regulation by the South Coast Air Quality Management District will give incentives to businesses that supplies support for alternative transportations. Regulation 15's pressures businesses to implement plans ranging from ride-sharing programs to cycling conveniences (bicycle lockers, and showers for employees), said Linda Miller, an assistant transportation analyst for the Orange County Transportation Commission.

Some Orange County businesses have already offered such programs. Irvine houses several businesses that support cycling in various ways. This city is especially suited for this because

of its multiple cycling lanes.

The U.S. headquarters of Kawasaki Motors Corp., in Irvine, was recognized recently for supplying showers, lockers and bike racks to its employees.

But the cycling facilities, used by four to six bicycle commuters daily, wasn't developed as an alternative form of commuting, but as a benefit to employees, said Bob Shepard, vice president of Administration and Information Systems for Kawasaki Motors Corp. It's part of a larger, informal program, including a fitness center, volleyball court and basketball half court, offered as a benefit to employees.

"The company gets several things out of it. People who use it are healthier," Shepard said. It's also something our people can brag about.

"It not only helps the employees, but creates comradery."

Another business supported program puts greater stress on traffic reduction. Irvine Spectrum, a development park owned by more than 400 companies including the Irvine Company, AT&T and Western Digital, funds a nonprofit, cyclist-encouragement program.

Spectrumotion Wheelers engages more than 200 Irvine Spectrum employees, 70 on a daily basis, to using cycling to commute, said Janelle Bruce, a marketing analyst for the non-profit group.

"It's become a real common thing," said Bruce. "It's almost to the point that not a day goes by without someone calling to inquire about the program."

Spectrumotion Wheelers' goal is to encourage commuting by

bike for peak traffic hours, said Charity Crawford-Gavaza, the organization's executive director.

"We are one of the few (business-related) groups that are not only doing this, but promoting it to this extent," Crawford-Gavaza said.

"Irvine and (adjacent) Mission Viejo are noted for their bike trails. We're in a prime area for biking."

But not all areas are as safe. Road hazards exist even for the law-abiding cyclist.

According to Sgt. Dan Felix of the Santa Ana Police Dept.'s Traffic Division, it's "the rider's lack of comprehension of drivers" that is the greatest cause of cyclist-automobile accidents.

"Bikes don't pose a threat to motorists, and (motorists) ignore things that don't pose a threat," Felix said. "Cars--they react differently to them. And they do look out for trucks."

"In the vehicle code, bicycles have all the rights of automobiles, and that's nice. But that's not reality."

"If you're on a bicycle, the main thing is to look out for yourself."

The main difference between a cyclist's injury and death in a bicycle-car accident is "pure luck," Felix said.

And even Mike Wellborn, the optimistic Orange County transportation planner in charge of bicycle planning, who boasts of the county's 350 miles of well-attended trails admits of a "real serious problem with education" for cyclists.

"We need better education included in the elementary schools

and with driver's education courses," Wellborn said.

One such program directed toward elementary students in Santa Ana began last year by the city's police department with success, Felix said. More than 35,000 talks have been given. Since then, the accident rate of cyclists has dropped by 50%, Felix added.

Felix also said Santa Ana police cite cyclists breaking vehicle codes.

"Some cities ignore it," Felix said. "But we issue citations, even to kids.

"The program makes giving tickets easier because when we ask them, they admit they've heard the talks. They know it's wrong. They know they will get cited if they break the law."

While safety continues to be a concern, the need for mental and physical fitness also weighs on cyclists. Some suggest a spiritual need also must be fulfilled.

"When you're riding a bike, your travelling at a different speed," Doug Miller said. "It's a whole different world."

As a car roars past the lone cyclist, sputtering out exhaust, the rider continues, almost unaware of the disturbance. Her gears purr quietly.

As she turns the last corner, she catches a strong breeze, sailing it home.

Young People Return To Palm Springs

Each spring thousands of youths invade the quiet retirement city of Palm Springs, and each spring the youths become a bit more rowdy during their desert romp. The quiet spring days of the fifties have given way to the riotous spring days of the eighties.

Take 1986 for instance. Thousands of high school and college students have come to Palm Springs to party. The problems have been building throughout the week until a near riot situation occurs.

On Sunday, the last day of spring break, a crowd of about 1,200 surge into the streets, tearing clothes off terrified women, terrorizing merchants, and pelting police with rock and bottles.

The police disperse the crowd after a four hour confrontation.

Most students who have come to Palm Springs in the past have been orderly and fun loving, but these kids were disorderly and created a dangerous situation. Some consider this a sign of the times. Today's kids are different from those of the fifties. One might ask oneself if kids have changed or if times have changed.

"For about three years now the kids have behaved, 86 was the exception," John Clem, Neutinant watch commander, said.

Clem admits though that there was a major confrontation with the kids in 86. "The situation was not a riot situation because there was no tear gas used, and no burning." "We were in crowd control posture."

Clem said the situation may appear different than in the past because people are more liberal about what they allow, and also the laws have changed.

"Some years ago it was a felony to possess a marijuana seed and alcohol laws were stricter," Clem said. "Even if the laws are more liberal if you punch someone in the mouth twenty-five years ago, and you punch someone in the mouth today you'll go to jail."

"The crowds that came to Palm Springs in the sixties had less respect for the police than today's kids. The feeling of society was different then."

Sue Sutton, and employee of the Palm Springs Library, agrees with Clem. "The first file I have on kids coming to Palm Springs for Easter break is 1969." "Before that young people came to Palm Springs, but I don't have a record of it," Sutton said.

"As early as 1959 college students have been coming to Palm Springs for the spring break." "Before 1969 most of the kids were pretty peaceful, and they didn't cause any trouble."

In 1969 during the hippie movement many young people took part in riots and there was violence Sutton said. In fact 125 law enforcement officers had to be called in when a few hundred

kids retreated into Tahquitz Canyon, which is on Indian land and is off-limits during spring break, and had to be herded out by police.

"Debris littered the street and many of the hippie types made trouble," Sutton said. "Cars were overturned and tear gas was used." "Their behavior scared people."

After that things were pretty quiet in the seventies. "The most recent time that things got pretty bad was in 1986." "There were many lawsuits filed in 1986." "There are four lawsuits that have still not been settled."

One lawsuit involved an ex-deputy of Palm Springs who sued for \$100,000 for injuries he received when a car ran over him while he was directing traffic. Another lawsuit involved a person who sued for being maulled by a police dog.

Clem said the 86 situation is not being repeated in 88. "We're getting a more respectable crowd than we had before," Clem said. "The 87 crowd was a different generation of people."

"Even if the kids are only showing a surface respect they are showing more respect than kids in the past." "I think this year the kids are a pretty good group of kids who are trying to stay as clean as possible."

As far as sheer numbers the crowds are changing because every year more and more young people are coming to Palm Springs for spring break. "I think we are getting more and more people for a variety of reasons," Clem said.

"First I think their sizing us up to see if we intend to enforce the law, and second many kids are coming to Palm Springs to see if the media is correctly reporting the events."

"We've also had a lot of publicity because Sonny Bono is running for mayor, and many people are coming here because of that."

The attitudes of today's young people have also changed over the years. "The kids may be more aggressive today than they were in the past," Clem said. "I think the kids are trying harder to party, and were more spontaneous in the past." "The exact purpose of the kids coming here today is to party."

"Kids come here with it almost printed on their foreheads, 'I want to party and I don't expect to be hassled or harassed.'"

Many students who want to party are relying on hotels for housing. Philip Liu, manager of the Regent Hotel, said, "I don't let them have parties in the rooms." Three or four can have a party in their own room. "I don't allow large parties."

Hotel rooms are also more expensive than they were before. Liu said hotel rooms at the Regent Hotel have gone up about \$5.00 or \$10.00. "A double is \$42.00 per night and two doubles are \$50.00 per night. Many kids are sharing rooms and at times sleeping eight to a room."

Liu said he thinks the kids are treating the rooms differently than they did in the past. "At first everybody comes in and they all mess too much, but now I am very strict with them."

"The first night things were pretty bad, but now things are better than before." "Everybody knows we have the cooperation of the police."

Sutton agrees with Liu. "This year there is a great show of force by the police and also last year," Sutton said. "There are 80 police on the street," Clem said. 50 additional officers have been hired for the week from the CHP and the Riverside County Sheriffs Department.

Sutton still sees some problems with the kids. "A lot of the problem this year is kids driving to fast and intoxication," Sutton said. "A lot of it is kids squirting people with water bottles and making lewd comments."

Clem has also noticed a lot of young people who are intoxicated. "Of the arrests most are for public intoxication and disorderly conduct." Clem said.

"We are being very strict with the kids and liquor laws are being enforced." "You can't even drink in the park."

This year many of the kids did visit the parks even if liquor was not allowed. On Easter Sunday as the kids began filtering out of Palm Springs many of the clean up crews were busy cleaning the parks of cups, bottles and other debris.

On the last day of spring break the Palm Springs Police Department estimated that 436 people had been arrested, and 1,900 citations had been issued. In addition 193 had to be removed from Tahquitz Canyon.

As Clem predicted this year was not a repeat of 86. The high-profile law enforcement of the Palm Springs Police Department that was designed to keep young people from terrorizing the city, for the moment, seems to have worked.

The question now is what will 1989 be like. Will the police have to continue to have a high-profile to keep kids in line. If the indications are correct 1989 will not be a less wild year than this year, and a police presence will be necessary.

Next year when the kids return to Palm Spring whether there is violece will probably depend on the police. It would seem that as long as the police are visible the kids will probably be subdued. By all indications the police intend to be as visible as it is necessary for them to be.

ANGELS HOPE TO ESCAPE CELLAR WITH NEW MANAGER

1. The story will focus on how the California Angels, under new manager Cookie Rojas, will attempt to improve on last year's last place finish.
2. The story will be targeted towards daily and weekly sports publications.

ANGELS LOOK TO ESCAPE CELLAR WITH NEW MANAGER

As they prepare for their 28th season, the California Angels are still in pursuit of their first-ever American League pennant.

With a new manager, Cookie Rojas, and the off-season acquisition of key veterans like Chili Davis and Dan Petry, optimism runs rampant at Anaheim Stadium that the Angels will be able to improve on last year's dismal 75-87 finish that earned them the dubious distinction of being the first team since 1916 to plummet from first to last in back-to-back seasons.

After two stints as Halo skipper covering five years (1981-82, 1985-87), Gene Mauch resigned in spring training due to recurring health problems. Rojas, who served the past six years as a special assignments scout for the club, inherits a strong nucleus remaining from the 1986 division winning squad.

"I'm really excited about this ballclub," Rojas said. "We have a good mix of veterans and young ballplayers."

"This team has showed me throughout spring training that they know what it takes to be successful. They have their minds set on proving to everyone that last year was not indicative on how well this club is capable of playing."

Back at first is two-time American League All-Star Wally Joyner. The former Brigham Young standout proved his

rookie campaign of 1986 (.290, 22 HR, 100 RBI) was no fluke by batting .285 with 34 HR and 117 RBI last year. Joyner reported a week late to spring training in the wake of a contract dispute that has since been resolved.

Dick Schofield embarks on his fifth year as the Angel shortstop. Last year he saw his batting average climb to a career-high .251 which marked the third straight year the son of former major leaguer Duffy Schofield has shown improvement at the plate. He also led AL shortstops with a .984 fielding percentage.

Third base provides the scenario for the most interesting transition for the 1988 Angels. Gone is Doug DeCinces who anchored the hot corner for six years. In his place is young Jack Howell who opened last year as the starting leftfielder and clubbed 23 home runs while batting .245 in a utility role.

"I don't feel any pressure having to replace Doug," the 26-year-old Howell said. "I know if I just go out and play to my potential, everything will fall in place for me.

"There were games last year when Doug would be hurt or the designated hitter, and I would play third. I know my teammates have a lot of confidence in me. I'm just going to go out there each day and try to help us win some games."

After playing in 127 of the Angels' first 130 games at second, Mark McLemore was relegated to the bench when the Halos acquired veteran Johnny Ray from Pittsburgh in late August. However, this year Rojas has decided to pencil in

McLemore (.236 with 25 stolen bases) at second and move Ray to left in an attempt to get more speed in the lineup. Ray batted .346 in 30 games for the Angels last year. He is a newcomer to the outfield and his defensive shortcomings may necessitate a move back to the infield and a return to the bench for McLemore.

"We've been working hard with Johnny this spring, and I'm sure he's going to become a solid outfielder for us," Rojas said. "He's a natural athlete so the transition won't be as difficult for him as it would be for others."

In addition to Ray, the Angels will open with second-year man Devon White and newly acquired Chili Davis in the outfield. As a rookie in 1987, White batted .263 with 24 HR and 87 RBI. He would have been named Rookie of the Year if not for Mark McGwire and his 49 home run season for Oakland. Davis will replace the departed Gary Pettis in center. For the division-winning San Francisco Giants last year, the Kingston, Jamaica native socked 24 home runs while driving in 76 with a .250 batting average.

The senior member in terms of continuous service for the Halos is Brian Downing as he prepares for his 11th season as the team's designated hitter. The all-time Angel home run leader with 169, Downing batted .272 with 29 HR and 77 RBI last year.

At the ripe age of 40, future Hall-of-Famer Bob Boone is showing no signs of slowing down behind the plate. The all-time career leader in games caught batted .242 last year

while earning his fifth Gold Glove. Known for his adept handling of a pitching staff, he will be put to the test this year with the Angels' uncertain mound corps.

With the exception of steady Mike Witt (16-14, 4.01 ERA) and Dan Petry (9-7, 5.61 ERA for Detroit), there are no locks in the starting rotation although plenty of candidates. If Kirk McCaskill (4-6, 5.67) can regain his 1986 form when he posted a 17-10 record with a 3.36 ERA, and free agent signee Joe Johnson (3-5, 5.13 ERA with Toronto) can fulfill his long-awaited promise, the staff will have a strong foundation. Converted reliever Chuck Finley (2-7, 4.67 ERA) also figures to see action as a starter.

"I don't think we have the pitching problems that other people seem to believe we have," Rojas said. "Anytime you have a staff that is led by Mike Witt, and contains the young arms that we have, you're not hurting.

"Finley has really showed improvement through the winter leagues, and McCaskill, in my opinion, is his old self again."

The bullpen is not full of uncertainties. DeWayne Buice (6-7, 3.39 ERA, 17 saves) will be counted on to duplicate his impressive showing last year as a 29-year-old rookie. Lending support will be a pair of veterans in Greg Minton (5-4, 3.08 ERA, 10 saves) and Donnie Moore (2-2, 2.70 ERA, 5 saves).

With bats like Joyner, Howell, Downing, White and Davis in the lineup, the Angels will have no problems

scoring runs in 1988. However, with the question marks in the pitching staff, the potent offensive attack may not be enough to overcome the deficiencies on the mound. First-year skipper Rojas appears to have a formidable task ahead of him in attempting to improve on last year's disappointing showing.

13

Writing for Others to Read

Writing, it is said, cannot be taught—it can only be learned. “But what about talent?” is a question potential travel writers frequently ask. “How can I tell if I have what it takes?” If you like to write and you like to travel, you can learn to write well enough to succeed. If you are writing for others rather than merely to please yourself, you’ll have to follow the principles of effective travel writing, so let’s pinpoint some of the fundamentals.

One basic precept we encounter again and again—and travel writers need to be reminded of it again and again—is that there’s no such thing as “writing generally.” Writing has to be for somebody—a particular publication or a particular reader. Remember, that reader is always asking “Why are you telling me this now?” Can you answer your reader’s question?

Study your target markets carefully, as we’ve said before. Then slant accordingly. “Slant” is not a dirty word. Slant is a means of insuring that your material is read by those for whom it is intended. If you’re writing for the *New York Times*, slant it for *Times* readers. The well-written travel article is filled with general information and enough slanted specifics to appeal to a particular reader.

In “Favorite Fly-Outs: To Penn’s Cave and the Luray Caverns,” Jack Elliott tells *Aero* readers about interesting journeys they can take in their small private planes. In addition to describing the great natural wonders of the sites and the pleasures of spelunking, he inserts such flier-oriented specifics as:

Caves are wonderful places for one-day flying trips. Luray Cav-

erns Airport has a beautiful, 3500-foot paved strip with runway lights and VASI on both ends. The field is about a mile away from the Caverns and there is a courtesy car. . . .

Intrinsic to the travel article is the message. You must be able to express the idea behind your article—your message—in a single pithy capsule sentence. The capsule sentence should appear early on, and it should remain in your mind (and your reader's mind) from the first word to the final period.

What is your message? What are you trying to say?

The Kona Coast is a beautiful place to vacation.

Take your children to the Circus World Museum in Baraboo, Wisconsin—you'll enjoy it, too.

New York in summer is very different from New York in winter.

At Club Med the young at heart welcome new adventures.

Once you've settled on a clear-cut capsule sentence, tack it above your typewriter or write it on each page of first-draft paper, as an ongoing reminder. Then everything in your article will relate to or confirm or amplify the message you've selected. Don't make that message too broad and general: "Wisconsin"; "New York." And don't make it too narrow: "My little boy liked the unloading of the circus wagons at the Circus World Museum in Baraboo, Wisconsin," or "Take the Staten Island Ferry on July 14 at two p.m." Once you've decided what you want to convey in the completed article, it's easy to fit the pieces of information into the mosaic of the whole.

The length of your article can be controlled by manipulating the capsule sentence. If you need a longer article, broaden its scope: "Hawaii has many beautiful spots," or "Investigate the Club Med." If you need a shorter article, narrow the scope: "The fishing's good at Kona," or "I learned to snorkel at Tahiti's Club Med."

Unless all segments of your story relate to the capsule sentence they form what editors call "a string of pearls"—a series of unrelated incidents. No matter how interesting the individual anecdotes, unless they're skillfully slanted and connected to each other and to the capsule sentence, they will not hold the reader's interest. I've had students write of fascinating experiences in Chile, Portugal, Tahiti, and Ethiopia, with no commonality, no single thread or theme that united them. Until we could agree on a capsule sentence that expressed the student's reason for writing about these particular experiences, and could tie each incident to that sentence, there was no story.

Another fundamental is viewpoint: the identity from which you're telling the story. Every piece of writing is told from some point of view, so decide in the beginning which you will use. You have several choices. First-person travel articles (I, or we, saw this and did that) of all types are becoming increasingly popular:

My favorite experience in Japan was watching the cormorant fishing and seeing the merrymaking aboard adjacent boats.

Although most personal-experience stories are written in first person, don't feel this is the only possible viewpoint for travel articles.

First person minor character, while less common, sometimes works out best:

On the boat next to ours they were setting off firecrackers. "Soon the cormorant fishermen will come," said the geisha girl. "I hope they never come!" I heard the man beside her say. "Or at least not for a long time. After the fishing boats have come and gone, then I'll have to go home to my wife." He spoke in English, which surprised me. . . .

Will Stanton frequently presents himself as the minor-character observer when he travels with his children. He tells the story through the major characters, the children, giving their reactions to New York or Disneyland.

Third-person viewpoint, either major or minor character, is used less often in travel articles, since it lacks the warmth and on-the-scene feeling of the more personal "I" or "you."

Third person minor character is like this:

Yoshi watched the geisha girl. She looked like she was getting tired, but she was still smiling. "The fishermen will be here soon," she said. He wondered if she. . . .

Third person major character is like this:

The Japanese worker looks forward to cormorant season, not only for the spectacle itself, but also for the fun aboard the chartered boat.

Sometimes a third-person travel article is unavoidable, as I discovered when I wrote about the travels of my daughter's Girl Scout troop. Since I did not accompany the girls on their trip, I tried to make up for the once-removed viewpoint with quotes from the girls, substantial amounts of dialogue, and liberal use of anecdotes that showed the Brownies and the Girl Scouts during the nine years they prepared for the trip as well as while they were traveling.

Second-person viewpoint is popular in travel articles, usually used in combination with first person or third person:

I enjoyed the train trip.

You'll find the trains comfortable. . . .

Their room overlooked the river.

If you ask for a riverfront room. . . .

When second-person articles are structured like recipes or how-to-dos, commanding peremptorily, "Take the nine o'clock ferry" or "Buy the tickets in advance," it's still obvious that I, the writer, am telling you, the reader, what to do, even if neither the "I" nor the "you" is mentioned. For example:

In Japan be sure to take the excursion to see the cormorant fishing.

Another viewpoint without personal pronouns is the implied. Although the person telling the story is not identified, the reader is aware of someone providing the information. Through word pictures, active verbs, and strong emotional responses, the writer projects a "you are there" feeling. Implied viewpoint usually requires greater skill and more writing experience, so it often develops a stronger story.

Acting much like a Big Game busload of convivial old grads, a boatload of Japanese co-workers makes merry while waiting for the cormorants. Men and women, comfortable in kimonos, sing and dance as they cook supper over hibachis, pass the saki bottle, and shoot off sky-brightening fireworks.

The objective viewpoint appears only in such straightforward travel writing as the encyclopedia:

Cormorants can stay under water a long time when they dive for fish. They swim with their webbed feet.

The omniscient viewpoint, where the author enters the minds of all the characters—the Japanese worker, the geisha girl, the fisherman (and possibly the cormorant)—is presently eschewed by most writers, since it produces a weak and wordy article.

Must the entire article remain in one viewpoint? Generally, yes. Since the reader identifies with the viewpoint, switching complicates the story and requires extra wordage to prevent confusion. The transition from first or second person to implied can sometimes be accomplished smoothly, but make sure that every time you switch viewpoints, you gain more than you lose.

Your narrator won't operate in a vacuum. A good travel piece has a beginning, a middle, and an end. Unlike the traditional inverted pyramid of a newspaper story, where the most important facts are told in the first paragraph, with decreasingly important facts spelled out in succeeding paragraphs to allow for hasty cutting from the end, the travel feature story is a unified entity, and can only be shortened through paragraph-by-paragraph or sentence-by-sentence or word-by-word deletions.

A travel article's beginning should be sparkling, exciting, compelling: a hook that induces the reader—and the editor—to read on. Con-

sidering you have only sixty seconds to nab a busy editor or page-flipping reader and involve him in your story, the importance of your opening cannot be overemphasized. Some writers say they spend half their writing time on the hook. Yet it's hard to describe what makes a good hook, although many writing teachers have tried.

I group travel article hooks into these three categories:

The you approach tells the reader why the information in this article will be especially valuable for him.

The compare-and-contrast hook builds tensions, arouses the reader's curiosity, and stimulates him to learn more.

The scene-setting hook hints, in an almost fictional manner, about a fascinating story to come.

These "you" examples plunge right in and tell the reader how he will benefit from this article. Notice how many of the benefits concern money, such as:

If you want a vacation spot where your dollars buy full measure of sunshine and sport, culture and cuisine, history and hospitality, head for southern Spain.

If you bemoan the fact that your travel dollars never seem to take you where you want to go, if you return from vacation feeling frustrated because you spent more for less fun than anticipated, it's time to analyze exactly what you want your vacation dollars to buy.

And notice how many of them are concerned with providing pleasure or alleviating discomfort, such as:

For vacation activities to please every member of your family, try Buena Park in Southern California. There, you can ride an Old West stagecoach, inspect a \$250,000 Rolls-Royce, or pet a lion cub. . . .

If winter rains and post-holiday letdown are sending your thoughts toward a warm-weather vacation, remember it's summer in Lima and Buenos Aires.

In the compare-and-contrast type of hook, sometimes the tension that forces the reader to continue is provided by a surprise element.

Thanks to Prohibition, juvenile delinquency, a crippling accident, drunken brawlers, and Johnnie Holzwarth, Rocky Mountain National Park opened its first living-history exhibit in 1974.

This hook compares and contrasts us and them:

Ask a Texan his nationality, and he'll tell you he's American. Ask a citizen of Germany's southernmost state the same question, and chances are he'll answer, "I'm a Bavarian."

Sometimes hooks compare and contrast now and then:

The fastest transportation available to man in the year 2000 B.C. was the camel caravan, which averaged approximately 3.5 miles an hour. Invention of the horse-drawn chariot raised the maximum speed for short distances to roughly 20 miles per hour. Little over a century ago this was still a record. It took 3500 years to get man's travel speed up to 100 miles an hour. Yet in the past century it has soared from the railroads' 100 miles to the Concorde's designed speed of 1350 miles per hour.

Some hooks compare and contrast here and there:

How does it feel to suddenly find yourself hospitalized six thousand miles from home in a strange land, worse yet in a Communist country with whom your own America had severed all ties more than a generation ago?

Comparing and contrasting seasons leads to a good hook:

It's summer. All the skis, toboggans, boots, sweaters, mittens, and snow shovels are gladly packed away. It's time to load up the kids and the dog, the golf clubs, tennis rackets, swimsuits, sunglasses, sunburn ointment, and picnic basket, and head for the nearest ski resort.

SKI RESORT????

That's right. Ski resorts are fast becoming the hottest summer vacation spots in New England. . . .

When the travel writer paints an enticing scene, he lures the reader into continuing the story. Conflict provides a big part of the excitement. All three kinds of conflict—man against nature, man against man, and man against himself—can be used to good advantage. Man against nature:

He stands an instant, poised at the cliff's edge, then springs. His flying body plunges through the air, hurtling down more than 130 feet toward a narrow chasm of churning tidewater. . . .

Man against man:

Anyone who has traveled abroad without knowing the local language has worried about being able to communicate. I thought I'd learned enough French in high school to get me from Paris to

Marseilles, but a waiter in Lyons taught me differently. He not only brought me cream of watercress soup instead of crème caramel, he overcharged me ten francs.

Man against himself:

After practicing six months in preparation for the canoe trip, I didn't believe the doctor when he said I wasn't strong enough to go. "I intend to go anyway," I told him. "Even if I have another heart attack, it's worth it." But a waiter in Lyons taught me differently. He not only brought me cream of watercress soup instead of crème caramel, he overcharged me ten francs.

Man against himself:

After practicing six months in preparation for the canoe trip, I didn't believe the doctor when he said I wasn't strong enough to go. "I intend to go anyway," I told him. "Even if I have another heart attack, it's worth it."

Notice how many of these hooks don't begin at the beginning—just as Homer didn't start with the day Helen of Troy was born. Like Homer, learn to begin in the middle of the action, then occasionally flash back to those parts of the beginning the reader needs to know. Whether it's an adventure tale or a nuts-and-bolts travel article, begin at the "mattering moment." That's the moment immediately preceding the action. Although the story may flash back and tell us about his first heart attack and his canoe trip preparations, the moment he decides to defy the doctor is, for this story, the mattering moment. We may later learn about the Acapulco diver's training and practice and even something of the history of diving, but the story begins with the diver poised at the cliff's edge, about to start the action. Draw the reader into your story with something exciting, then later give him, as briefly and unobtrusively as possible, the background he needs.

The travel article, like its cousin the short story, is plotted. Although you should never distort the facts to improve the story, you can, by careful selection and arrangement, through screening and emphasis, create a plot.

Theodore Vogel begins at the mattering moment in his *Réalités* story "Where It's Still Fair Whaling." While the subject matter is controversial, and the actions very graphic, it's a good piece for analyzing the use of flashbacks and flashforwards:

A harpooned sperm whale had turned and was coming back toward us with monstrous ease. Twenty-five tons of fat and muscle, and a tail four yards wide capable of disintegrating our frail boat with a single blow. . . .

The gigantic snout rose slightly, then slipped below the boat.

There are about thirty teeth in a sperm whale's mouth. A tooth can weigh ten pounds. No one had expected those teeth to surge from the water and clamp onto the *Claudina's* rim—but there they were, just a yard away. . . .

Then Vogel flashes back two centuries:

Azorians hunt whales the way it was done two hundred years ago, when American companies recruited carmen in the islands and introduced the whaler's ways. . . .

Back to the present:

Today Azorians still hunt whales better than anyone else. . . .

A brief flashback:

Four years ago the *Maria da Conceição* . . . harpooned an enormous sperm whale which turned and attacked the boat . . . the whale boat . . . smashed in three places . . . two men . . . dead.

He then flashes to his own pretrip agreement to "accept all the responsibilities that would result from my death. I signed quickly," he says, "and handed it to the captain. . . ." He explains that lookouts in a whale-hunting village fire flares and radio the tugs when they see a white spout. Then he takes us back to his own whale hunt:

The sperm whales seemed monstrous to me in their surges and dives . . .

At a yard's distance, Almerindo flung his harpoon, hitting the whale just below the hump of its back. Everything happened so fast that I had trouble registering it.

Vogel discusses the danger and tells of whalers who have been hurt. Then he flashes to the present, where their boat is being towed by the whale. They move in for the kill, hunters and whale fighting, the water growing red. An hour and a half and twelve spears later, the whale is dead.

Vogel introduces philosophical remarks about the whaling industry, international protection of whales, and the future of whaling. Then back to the present:

It was two p.m. I felt as if years had passed.

A storm comes up and the eight men huddle together in the stern, but they are in good spirits:

And for a moment, I really understood what it was . . . that had sent men out to sea in ships, for centuries, to hunt.

Had Vogel begun with the history of whaling, mentioned his own adventure in the middle, where it comes chronologically, then ended with the outlook for whaling in the future, the story would have lacked the drama, excitement, and emotional impact it imparts. When you write for others you soon learn to seduce your reader by presenting the most spectacular item in the beginning and adapting the chronology to your own plotting purposes.

My *Wasa* article in *Coronet* involved an additional problem, since the here-and-now aspects—the discovery and recovery of the ship—were already some ten to fifteen years in the past, too long ago for a news peg. So I started with an earlier mattering moment, the day the *Wasa* sank:

As the seventeenth-century battleship *Wasa* raised sail to begin her maiden voyage, holiday crowds lining Stockholm's Royal Quay waved cheerfully and shouted good wishes. Sweden's naval pride moved majestically into mid-channel. . . .
an earlier mattering moment, the day the *Wasa* sank:

As the seventeenth-century battleship *Wasa* raised sail to begin her maiden voyage, holiday crowds lining Stockholm's Royal Quay waved cheerfully and shouted good wishes. Sweden's naval pride moved majestically into mid-channel. . . .

And then the *Wasa*, sails billowing and flags flying, heeled over and vanished without making even the harbor exit.

Three centuries later the ship returned from her eighteen-fathom grave . . . her figurehead still glittering with gilt and her captain's tankard still filled with schnapps.

Then the capsule sentence, appropriate for *Coronet's* general readership:

The story of the *Wasa's* downfall, her subsequent resistance to decay during three centuries of submersion, and her ultimate recovery is, indeed, stranger than fiction.

Next I tell about present efforts to preserve the *Wasa*, flash back to events leading up to the mattering moment of the hook, then explain subsequent attempts to raise the ship, extending over several hundred years. Then:

. . . the *Wasa*, denuded of her most valuable accessories, was left to rot at the bottom of Stockholm harbor. . . . But the Baltic is the only shipping sea in the world that has too little salt to support teredos, which are wood-eating shipworms.

In a way the teredo led to eventual rediscovery of the *Wasa* three centuries later.

I explain about Anders Franzen's thinking a ship sunk in tereido-free waters would be well preserved and his years of efforts to discover the *Wasa*. The flashback takes place in his mind:

Surely, he reasoned, someone must have informed the king of the disaster. . . . After months of searching . . . the message. "Off Beckholmen."

Back to the immediate past, with divers discovering an old ship with two rows of gunports:

. . . Franzen was sure. It had to be the *Wasa*! But . . . What does one do with 1400 tons of seventeenth-century warship anchored in mud, 110 feet beneath a busy harbor?

I continue with the salvaging and recovery of the ship and its contents. This leads to a discussion of seventeenth-century shipboard life. Then back to the present with a description of the museum where the *Wasa* and the finds are housed. Then more about seventeenth-century life aboard ship, tied in with the present museum exhibits. I next cover the steps being taken for the *Wasa*'s preservation, and her probable future. Then:

Visitors can stand on the museum's catwalks and look down through the chemical fog to the heart of the ship. . . . They can, with a little imagination, see the *Wasa* as she looked on the day of her debut, sails billowing and flags flying . . . sailed less than a mile in her lifetime . . . reincarnated to live forever.

Ten years later, when I wrote a completely different *Wasa* story for *Off Duty*, I was able to tie the hook to the 350th anniversary observance of the ship's sailing (and sinking). Because *Off Duty*'s European edition is published for US servicemen who might visit Stockholm on leave, the capsule sentence of that story is:

Today the *Wasa* occupies a museum, complete with skeleton sailors, seventeenth-century schnapps, and slightly rancid butter.

After mentioning the guns being fired with a false charge for the anniversary celebration, I go on to the sailing day disaster, then return to what you, a *Wasa* Museum visitor, can see today, interspersed with explanations of why everything is in such good condition. Then a chronological report of salvage efforts, the recovery of the *Wasa*, the building of the museum, and a forecast for the future, ending with:

. . . this ship now lives to carry tourists and scientists . . . back into history

A sidebar tells when the museum is open, how much it costs, etc. It's easier to write a story like this when you have an anniversary peg to tie it to, but a heavily historical article written for a popular audience always requires many flashbacks and flash-forwards.

What else goes into your travel article? Ideally, your substance will sing with active verbs and precise nouns that appeal to the reader's five senses. Salt sparsely with adjectives and adverbs; avoid clichés, today's slang expressions, and anything that dates the piece or sounds "cutesy." On the other hand, utilize all the tricks of the fiction writer's craft. Anecdotes, scenes, dialogue, characterization, and dramatic action belong in the travel story. Write with the breathless excitement of the best travel brochures—but only within the framework of truth and accuracy.

A *New York Times* travel editor summarizes the *Times* formula for good travel writing:

You must use all the devices of the writer's skill to keep readers interested—a hook beginning; a "billboard" to tell them what the article is about near the beginning; word pictures, which is what travel writing is all about; what it looks, smells, tastes like. Amateurs use adjectives instead of word pictures. They write, "It was a lovely scene," instead of telling us what kind of scene it was. Was the sun slanting in from the west? Was there ice on the ground? Were there leaves on the trees? What kind of scene was it? Show, don't tell.

When you hear a writer or an editor say Show, don't tell, it means you should sharpen it up, by getting rid of all the nonworking words, all the deadweight, and, at the same time, flesh it out with details that count. For instance:

Telling: Many medieval people were convinced that the dust from the tomb of Saint John held extra special curative powers, and many ailing pilgrims climbed up Ayasuluk Hill.

Showing: Medieval Christians on three continents whispered to each other that dust from Saint John's tomb held special curative qualities. Thousands of them plodded up Ayasuluk Hill carrying blind babies or lugging lame relatives on donkey-drawn stretchers.

Or

Telling: One night during the cruise there is a passenger costume competition where everybody dresses up like a sheik or a dancing girl or a mummy. Then passengers adjourn to the dining room for a spectacular Mideast buffet—everything from a sculptured lamb to baklava and grape pudding.

Showing: When the pseudo-sheik with the bath towel turban beckoned to the black-veiled harem "girls" they thrust out their atomachs and belly-danced around the passenger salon.

They adjourned to the dining room. Earlier that day our guide had gathered us together and spelled out procedure. "Use your elbows and your shoulders," he advised. "This buffet is really something—and everyone rushes to be first in the dining room line. Don't stand back politely—push like everybody else!" Actually, there was plenty to eat, even for latecomers. But at first sight, that buffet table was worth a little elbowing. The artists of the galley had even sculptured the meat into the shape of a lamb, kneeling on a bed of rice that had been browned to simulate the desert. Roasted pheasants and game hens climbed an ornamental superstructure and a half-dozen varieties of fresh fish surrounded the "desert." Purple half shells of savory eggplant alternated with stuffed green peppers and tomato-topped Oriental salads. Dishes of olives and plates of cheeses adjoined the platters of grape leaves rolled into dolmas, which encircled a huge bowl of yogurt. Steam rose from the couscous and the kabobs. Melons, grapes, oranges, and a dozen unfamiliar but delicious fruits and a garden of miniature decorated cakes accompanied the baklava and grape pudding, and were followed by demitasses of strong, sweet coffee.

Good writing is always good rewriting. When you feel your article is finished, put it away for at least a week and try not to think about it. You'll return to it with fresh insights and a renewed ability to recognize its faults and to set about correcting them. Many times you'll find ways to cut constructively; practically all writing is improved by cutting. Consider these examples:

If you are a passenger on board a cruise ship, you will know whether or not to buy the ship's shore excursions. (22 words)

Aboard ship, you'll know whether or not to buy the shore excursions. (12 words)

Houseboat operators usually require a \$50 to \$100 deposit when you make your reservation. This becomes your damage deposit, which is refunded when you return the boat intact. (28 words)

The \$50 to \$100 that accompanies your reservation becomes your damage deposit—refunded when you return the boat intact. (19 words)

You'll find the more times you go over your finished piece, the more words you'll discover you can cut. Don't skimp on rewriting time. In collage I asked a favorite professor who had published many books

and articles if he thought there was something wrong with me because it always took me five or six drafts to write an article. "If there is," he replied, "there must be something wrong with me, too, because it always takes me five or six drafts."

Read your article aloud when you're working on it. A word of caution, though: If you put enough vigor into your voice and your posture and your facial expression, anything sounds good; the editor, unable to see or hear your performance, will be limited to the words on the paper. So read it in a monotone, so that you recognize words carelessly repeated, "fat" that could and should be cut, inactive verbs that need active substitutes, abrupt transitions that should be smoothed, and complex, dense, or convoluted sentences that need recasting.

A transition is like a road sign that points your reader toward the next paragraph. We're all familiar with the standard "ongoing" words and phrases, such as *and*; *furthermore*; *similarly*; and the "backup" transitions; *however*; *on the contrary*; *despite*. We know, too, the cause-and-effect relationships: *as a result*; *because*; *consequently*. These are often overworked, though, so look for additional types of transitions to guide your reader to the next phase of your story. Time is a good transition; *the next morning*; *the following year*; *by six o'clock*. More subtle time transitions might be; *my coffee grew cold*; *the daffodils were blooming*; *when our ship sailed in*. Repeating a word from the previous paragraph, repeating the rhythm of the last sentence, comparing and contrasting—are all good transitional devices. You'll find ways to smooth out your forward motion as you revise.

Your reader will consider your ending almost as important as your beginning. An article's ending should grow out of the article itself, to provide a finale that seems logical and inescapable, leaving the reader satisfied. Many travel writers write the end at the same time as the book. This not only brings you full circle, with beginning and ending written in the same mood, but defines the boundaries of where you're going. It's easier to stay on the track when you know where you will finish. The ending should usually not be a summary of what you've said in the article, nor should it be what Professor William Rivers calls "a crashing conclusion"—an ending with more force than the story itself, an ending that "tells all" and then tells it again. Instead, it should be a convincing culmination that leaves your reader either smiling or frowning, but definitely thinking about what you have just said. Notice how these endings grow inevitably out of the article beginnings:

Beginning: Sigiriya bursts upon you. As you round the bend of a jungle road in central Sri Lanka, the gigantic red rock "fortress in the sky" looms six hundred feet above its surrounding pleasure gardens. Visiting this preserve of a fifth-century royal murderer is a memorable experience. . . .

Ending: When you leave Sigiriya the red rock disappears as suddenly as it appeared. Then you see only the lime-green plain

where Kassapa met Meggallana, and the ever-encroaching jungle.

Beginning: The wonderful thing about oysters is that they taste the way the ocean looks and smells.

After describing a day's boating on Tomales Bay, which included fresh oysters for lunch, author Robertson Pease concludes:

Ending: The wonderful thing about Tomales Bay is that it looks and smells just the way oysters taste.

Margaret Bennett's excellent article "A Japanese Orientation to Travel" in *Bon Voyage* extols the excellence of the Japan Travel Bureau and the arrangements it made for her and her friend. She begins with a compare-and-contrast question:

When is a tour more of a tour by being less of a tour? Although this question may seem to resemble one of those unanswerable Zen problems, like "What is the sound of one hand clapping?" it can be easily answered by anyone who has taken an "independent tour" of Japan arranged by JTB, the Japan Travel Bureau.

The story continues in first person, then switches to second in the last paragraph:

So if you're considering a trip to Japan, you should also consider that considerate organization, JTB. If you do travel with them, when you get back home, although you still may not know the answer to the eternal Zen question "What is the sound of one hand clapping?" there will be no doubt in your mind as to what the sound of two hands clapping is—it will be you applauding the services and the personnel of the Japan Travel Bureau.

You wonder perhaps how I've brought you to the end of this chapter without saying anything yet about titles. There are two reasons: First, the best titles often grow out of the article itself—sometimes I don't decide on the final title until I'm putting the manuscript in the envelope—and second, the title should be influenced by the kind your target market routinely uses. Are they usually mere labels (The Alcan Highway) or questions (Where Can You Find the Cheapest Airfare?) or direct orders (See Europe This Winter!) or how-tos (How to Travel with Teenagers) or cutesy (Portuguese Climate, Customs and Madeira M'Dear)?

If a wonderful title occurs to you early on, of course you'll use it, regardless. If you can't think of a thing, try some of these possibilities. Everybody likes a title that talks about saving money or time; a title that promises improvement in health, creativity, or prestige; a title

that hints of the newest, the latest, the most up to date; a title that tells you the article will tell you how to do something. You—either spelled out or implied—is a very important word. The title should be intriguing, startling, or thought-provoking, and usually no longer than six words. Its sales pitch becomes increasingly important as magazines turn more and more to newsstand sales rather than mailed subscriptions. More titles are used on the cover, to lure the potential buyer, and the titles themselves have more punch.

Even if the editor changes your title, and he often does, its value as a sales tool cannot be overestimated. Some of the best titles combine the familiar with the unfamiliar: "Lewis and Clark Were Name Droppers" tells of their mapmaking activities; "Rooting Around in the Gambia" discusses the Roots-inspired desire of black Americans to find their own roots in Africa.

Alliteration in the title is a plus: "Shannon is Super for Shoppers" or "Patriots in Petticoats." Hyphenation can be used to advantage: "Charm-ed, I'm Sure" (about travel charm bracelets) or "Turkish Delight-ful." The best titles use reversal: "All Is Good in the Badlands" or "Wild Horses Could Drag You There" (about untamed stallions in Wyoming) or "Don't Come In Out of the Rain" (about taking travel photos in bad weather). A play on words is always welcome: "How to Operate a Den of Antiquity" (about flea markets), "Virginia City's Silver Lining" (silver mining in the Old West), "They're Forever Blowing Bubbles" (a tour of champagne wineries) or "The Last Resort" (Canada's northernmost fishing lodge) are all alluring.

The title should always, of course, give honest hints about what's in the story. Don't mislead your reader. Have you heard the legend of the old *Liberty* magazine's cover story from 1940, "My Sex Life" by Mahatma Gandhi? Well, the story begins, "In 1906 I took the vow of celibacy." And that's the end of the story. Don't try to fool your reader that way.

Do remember your reader as you're writing your travel article. Give that reader the best, most interesting copy you can write. Remember, a dull story from Istanbul or Bombay is just as boring as a dull story from Podunk.

REVIEWS

Major newspapers, magazines and television stations have critics who review the arts for their readers and viewers. On a smaller newspaper or television station, a beginning reporter might be called upon to "write a couple of paragraphs" about, say, the country music festival that night at the municipal auditorium.

"But I don't know anything about country music!" the reporter might protest.

"Just go there and act like a reporter. Tell what happened and how the crowd reacted to it," the editor replies.

And so the beginning reporter will cover the performance, writing, in effect, a reportorial review of it.

THE REPORTORIAL REVIEW

Audience reaction usually forms the lead element in a reportorial review. As you read this review, you will discover that that is an effective way to conceal a reviewer's unfamiliarity with the work being reviewed.

Saturday Night at the Opry

A gala cast of country music superstars wowed a crowd of 4,000 at the Municipal Auditorium last night. A packed house of all ages stopped the show all night long to show its appreciation. As the opening bars of songs cued listeners to old and new melodies, number after number was interrupted by applause.

Favorites among the performers were Conway Twitty and his love songs and pretty Barbara Mandrell and her equally sentimental

ballads.

With the exception of Willie Nelson, the country music performers bypassed plaid shirts, jeans and polka-dot dresses in favor of sharp suits and designer gowns. The Lee Greenwood and Sylvia segment of the program was notable for its sleek, colorful dress. The audience, consisting of the very young, the very old and the in-between, responded by hurrying down the aisles to take photos of their favorite singers.

The review goes on to describe the songs and the receptions of them by the audience. The final paragraph summed up the concert:

Most of the performers were well-received, from Charlie McClain to Ricky Skaggs. And most of the fans left, as Steve Wariner noted in his last song, "Walking Down Happy Street."

This review can serve as a prototype of the reportorial review: Open with a paragraph describing the crowd's reaction to the performance. Describe the program and the crowd's reaction to various portions of it. End with a concluding paragraph highlighting the general feeling generated by the performance.

THE STANDARD REVIEW FORMAT

Until you know more about reviewing, you'll feel more secure writing reviews if you have a format to follow. The review format in Figure 14.1 provides you with your review "security blanket." If you were to plot it on the reader-interest

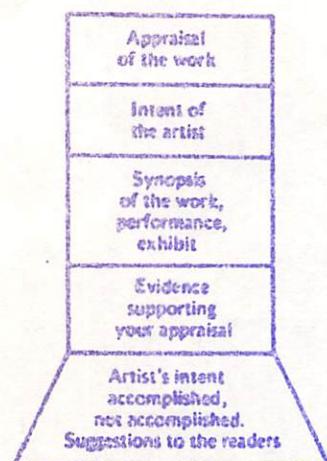


Figure 14.1. Review format.

plane, the appraisal would form the introductory paragraphs. The intent of the artist and the synopsis of the work form the developing paragraphs. The generating paragraphs are composed of the evidence supporting the appraisal. The climax comes with the restatement of whether or not the artist accomplished the intent. That may be accompanied with a concluding paragraph suggesting whether readers will benefit or not from attending the event—a lingering impression.

But reviews do not readily lend themselves to formats or patterns. Let's look at how critics review works when they know their subject matter, when they have prepared themselves to be critics through education, reading, and viewing and mastering books, music, cinema and theater. Look at these various types of reviews.

In this review from the *New Yorker*, titled "Supple Song,"^o Andrew Porter writes with the assurance of a man who knows his music. His lead:

When I last wrote about "The Pirates of Penzance," after its City Opera revival three years ago, I suggested that a good cast for the piece would be Joan Sutherland, Marilyn Horne, Plácido Domingo, and Sherrill Milnes. Or, if the work were to be done in Italian translation, with sung recitatives, Montserrat Caballé, Fiorenza Cossotto, José Carreras, and Piero Cappuccilli. The New York Shakespeare Festival production of "The Pirates," which played this summer in the Delacorte Theatre, in Central Park, used vocal resources more modest and—invariably in the large

open-air, open-sided theatre—relied on amplification to get the voices across. Moreover, Sullivan's music had been rescored—resourcefully—for a stringless combo (dominated by two noisy trumpets), and that, too, was amplified. The music reached its listeners from loudspeakers high above the stage. Nevertheless, admirers of Gilbert and Sullivan, once their ears had adjusted themselves to the sound, could enjoy an attractive, animated, and even in its way stylish account of the opera. Its romance, its charm, and its high spirits were all done justice to.

The paragraphs after the introduction describe Linda Ronstadt, the leading lady, as having an accurate and pretty coloratura for Mabel's waltz song. "Lower down," however, Porter remarks, "she sounded short-breathed. . . ." Rex Smith was a "better actor than one usually sees in the role. Though he did not have the voice for the music—there was little between a husky, sexy murmur and a raw blare when he sang out. . . ."

Porter then praises the "clarity and music alertness" of the performance conducted by William Elliott. All the major figures are dealt with in a phrase or two:

Patricia Routledge's Ruth was no trombone-voiced virago but a spry, entertaining veteran. Kevin Kline played the pirate king as Douglas Fairbanks might have done. The chorus was dapper.

Porter ends his review with:

In an age that is serious about "Lucia di Lammermoor" and "Il Trovatore," "The Pirates of Penzance" acquires renewed freshness. The music is good enough to reward vocal prowess of the highest level—and good enough, too, to prove intoxicating even with moderate voices when it is as skillfully and spiritedly performed as it was here. The production reopens on Broadway late this year; I look forward to enjoying it again.

^o Reprinted by permission; © 1980 by Andrew Porter. Originally in the *New Yorker*.

Experienced reviewers determine what the artist's purpose is and then make a judgment as to whether the artist has fulfilled that purpose. In so doing, the reviewer assists the audience in understanding the artist's work, whether it is a painting, a musical score, a novel or a drama. How harshly the reviewer criticizes the work depends on whether the artists are amateurs or professionals. A circle theater group in University City would not be expected to attain a level of performance comparable to that of a professional troupe from New York or London.

The best way to learn to write reviews is to study reviewers who are generally considered to be the best in their fields. One of the best cinema critics is the *New Yorker's* Pauline Kael. Here she's reviewing *48 HRS.* under the title "The Cool and the Dead."

Walter Hill's action comedy "*48 HRS.*" socks it to the audience. The picture is a roller coaster that hurtles along—"The French Connection," "Dirty Harry," "The Defiant Ones," "In the Heat of the Night," "Butch Cassidy and the Sundance Kid" all put in a compactor, smashed, and pressed into cartoon form. It's "dynamite" entertainment—punches, exploding guns, and two men snarling obscenities at each other.

Kael briefly sketches the plot, which she says has been shaped around Eddie Murphy. Murphy, she says,

starts his movie career as the beneficiary of [Richard] Pryor's wild flail-about, Fastidious, and with timing so precise that it seems almost surgical, he uses blackness as a pose. It's Pryor's comedy made cool.

The black and white relationship of co-star Nick Nolte and Murphy is dissected, and then Kael says that *48 HRS.* "is excitingly paced; it hooks you at the start and never lets up. But I didn't enjoy it." Most of the time, the director "isn't doing anything special—even the car chases aren't much fun. He does what other action directors have done, but he does it faster, and with tumescent instrumental music blending with city noise and whipping up the audience's emotions."

She ends the review like this:

Murphy is a whiz of a performer; he has concentration and intensity, and he's so young that there's an engaging spirit in what he's doing. But this picture is plastic paranoia all the way through, and it has handed him a dubious victory. Pryor made white people understand his resentments, and it felt good to have that stuff out in the open. "*48 HRS.*" brings out invented, distorted hostilities, and is being cheered for it, as if it were doing us a service.

Critics will differ with one another. Bill Hagen of Copley News Service opens his review* of the movie *Silkwood* as follows:

HOLLYWOOD — I don't know with any certainty, no more than do the makers of a movie about her, what really happened to Karen Silkwood, but if there was foul play involved in her death what this movie does is narrow a list of suspects to about, oh, a couple of thousand.

After a synopsis of the movie, he writes:

* Reprinted with permission of Copley News Service.

However appealing those attributes, something still goes terribly wrong with *Silkwood*, one of its minor shortcomings being that it's mercilessly dull. And one of the reasons for that, another minor flaw, is that the characters are mercilessly dull, even, or maybe especially, the title character. That the title character is played by Meryl Streep, probably the finest screen actress working, and is still dull perhaps suggests that the fault lies not in the stars but in the writers and the director.

But *The New York Times* reviewer Vincent Canby* writes quite differently about the film:

... Mike Nichols has directed a precisely visualized, highly emotional melodrama that's going to raise a lot of hackles.

Though far from perfect, *Silkwood* may be the most serious work Nichols has yet done in films, and that would include *Who's Afraid of Virginia Woolf?*, *The Graduate* and *Catch-22*. Perhaps for the first time in a popular movie has America's petrochemical-nuclear landscape been dramatized, and with such anger and compassion.

Silkwood also offers another stunning performance by Meryl Streep, ...

Even trained observers see the same things in different ways.

Brendan Gill, under the title of "A Carol to Carroll,"† ties in this theatrical review for the *New Yorker* with Christmas:

Not all the most welcome presents are to be found under the tree on Christmas morning. An especially delightful one was unwrapped at the Virginia Theatre a couple of days before the twenty-fifth, in the form of an exquisite production of "Alice in Wonderland"—a production that kept the attention of its audience of adults and children joyously engaged from start to finish. Eva Le Gallienne, working in collaboration with Florida Friebus, staged her first version of "Alice" just fifty years ago; successful as it

was, I find it hard to believe that it could have been as tenderly heart-felt and as continuously humorous as her latest version of a work that is, at bottom, every bit as odd a manifestation of self-assertive genius as "Finnegans Wake." (Carroll and Joyce, who would have been quick to detest each other, had much in common; their minds were obsessed with puns and parodies, but whereas Joyce was a conscious voluptuary, Carroll appears to have been an unconscious one.)

Gill's lead is longer than most review leads—so long that we cut it off halfway through. But because the *New Yorker* reader is a devoted and peculiar breed and this is a magazine, Gill can get away with it. Gill is also one of the leading theater critics, and that gives him liberties beginners don't have.

Gill lauds this production, noting how Eva Le Gallienne has faithfully followed Carroll in text and tone, and pays similar tribute to set designer John Lee Beatty and costume designer Patricia Zipprodt for adhering faithfully to the drawings of John Tenniel: "How touching they are in their familiarity, and yet how much more beautiful in their new-found colors than in black-and-white." After com-

* Review of the film "Silkwood" by Vincent Canby, December, 14, 1983. Copyright 1983 by the New York Times Company. Reprinted by permission.

† Reprinted by permission; © 1982 by Brendan Gill. Originally in the *New Yorker*.

menting on the actors and actresses in one sentence, Gill compliments the musical accompaniment and the lighting. The review ends:

For all his donnish diffidence, Carroll was a hard man to please; in the case of this "Alice" I imagine his grateful ghost uttering, with a characteristic stammer, frabjous benignities of praise.

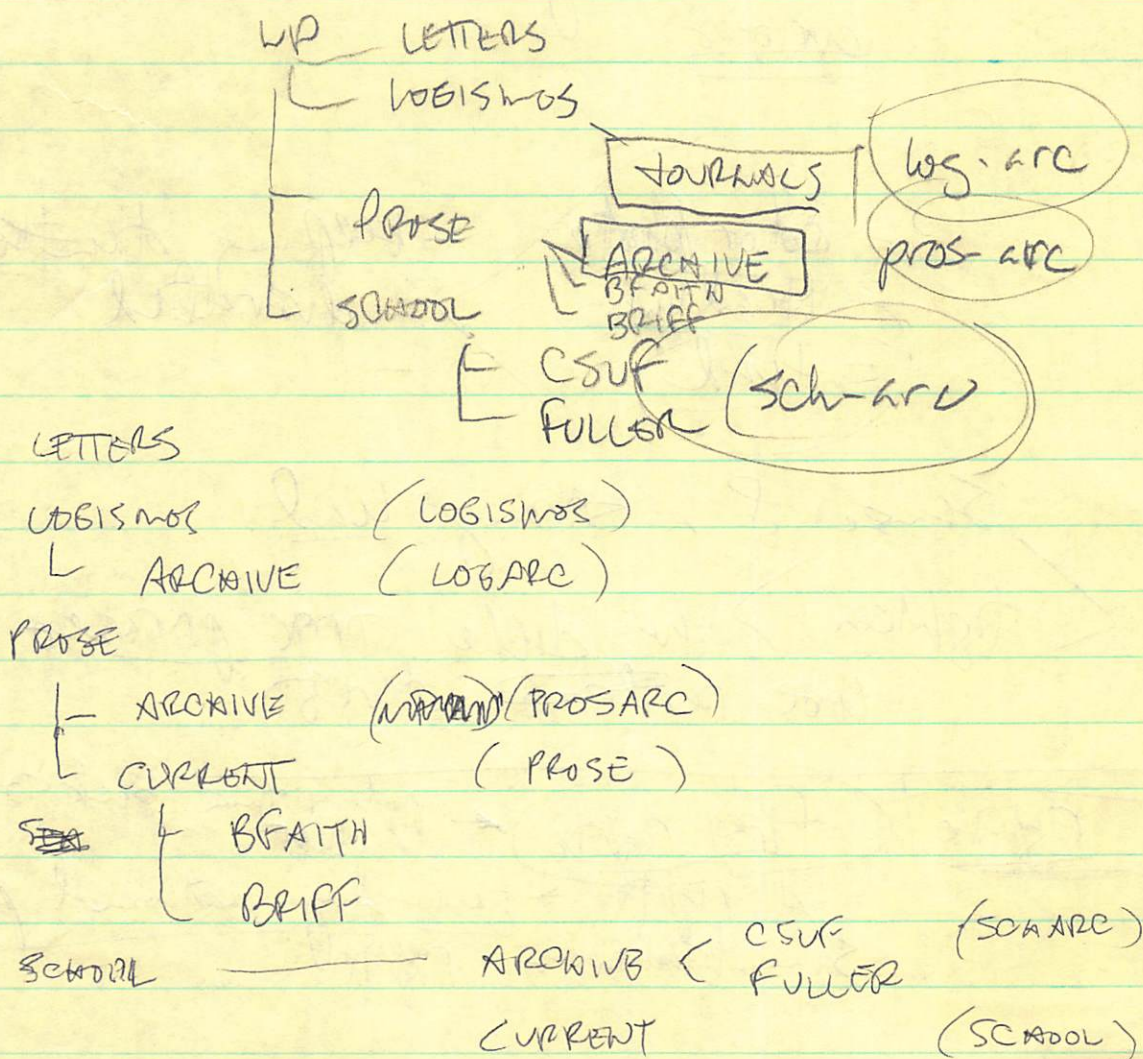
As we have seen, most reviewers present in the lead an overall appraisal or assessment of the work being reviewed. If the reviewer has some idea of what the artist intended, that aim or purpose is stated early in the review. Before the review ends, an indication of whether that purpose has been accomplished is given. The initial appraisal of the work is followed by comments, illustrations and examples that serve as evidence for that appraisal, along with a synopsis or description of the scope of the work. In the process, more critical comment and appraisals of various parts of the work are presented, along with the background of the artist and perhaps a comparison of the work with others in the same genre. All reviews end with unmistakable finality. Most have a suggestion for the audience as to the merits of the work and whether it is worth attending or viewing.

SUMMARY

Definitive guidelines for writing commentary are difficult to formulate. Although they are nice to have around when you first start out, once you have some experience, they tend to inhibit creativity. The best advice for writing commentary is this: Collect facts, ideas and thoughts you want to include in your work. Devote time to reviewing them and establishing their importance. Compose an outline with the reader-interest plane in mind. Write the first draft and revise according to the suggestions in this text and in the appendixes. Remember always that there is no such thing as good writing—it's all good rewriting.

Orange Coast - 20 queries / 19 repetitions

interested in profiles
friends
touched up newspapers (TV)
expanded my magazine article
1500 words



Orange Coast

Frankie

John Marshall - assigned editor

Shirley Fodman - editor

experience to
good writer

right story - to right way.

Orange Coast

affluent \$15,000

catering to their market

①

topic - writer

②

writer's market -

deal / rejection

curious

- color photo

- headline

- lead

- keeping attention

- distracted

Sense of a strong lead.

< tighten > no cliché, trite phrases
lose reader's interest

rights

first rights

pub & turn back to author

all rights - generally national publication

simultaneous rights

COLLATERAL RECOMMENDATIONS

ECON 330 (3) Comparative Economic Systems
ECON 350 (3) American Economic History
ECON 365 (3) Public Finance

ECON 335 (3) The International Economy
ECON 361 (3) Urban Economics

ENGL 300 (3) Analysis of Literary Forms
ENGL 305 (3) The English Language in America
ENGL 463 (3) Contemporary British and American Novels

ENGL 303 (3) The Structure of Modern English
ENGL 462 (3) Modern British and American Novels
ENGL 464 (3) Modern British and American Novels

HIST 475 (3) America Comes of Age, 1914-1945
HIST 484 (3) American Legal & Const. History

HIST 476 (3) U.S. Since 1945
HIST 485B (3) U.S. Foreign Relations from 1900

POLSC 300 (3) Contemp. Issues in Cal. Gov't & Pol.
POLSC 315 (3) American Political Process
POLSC 347 (3) Political Theory & Practice
POLSC 375 (3) Public Law
POLSC 440 (3) Political Ideology & Attitudes
POLSC 443 (3) Theory & Phil. of Marxism (PS 340)
POLSC 457 (3) Pol. of International Econs. (ECON 100)
POLSC 473 (3) Intro. to Constitutional Law

POLSC 310 (3) American Political Behavior
POLSC 340 (3) Political Philosophy
POLSC 350 (3) World Politics
POLSC 413 (3) Pressure Groups
POLSC 442 (3) Probs. of Democratic Pol. Thought
POLSC 451 (3) Probs. in International Pol. (PS 350)
POLSC 461 (3) U.N. & Other Public International Organiz.

SOC 301 (3) Theories of Social Behavior
SOC 345 (3) Sociology of Communication

SOC 341 (3) Social Interaction
SOC 348 (3) Collective Behavior

PHIL 300 (3) Hist. of Phil.: Rational & Empirical
PHIL 304 (3) Methods of Inquiry
PHIL 345 (3) Political Phil.

PHIL 301 (3) Hist. of Phil.: Kant & 19th Cen.
PHIL 305 (3) Cont. Phil.

Students may concentrate their collateral courses in one department or may use a minor to fulfill requirements but only with the written consent of an adviser. Approval must be received before courses are taken.

(Zandpour Fred
449-2011
Woolridge)

NEWS EDITORIAL SEQUENCE CHECKLIST/SPRING 1985		Name	Date	
		Adviser		
CORE REQUIREMENTS (12 Units Total) <i>Take these courses (9 Units)</i>		SEMI/YEAR COMPLETED	CURRENTLY ENROLLED	LEFT TO TAKE
COMM 233 (3)	MASS COMMUNICATIONS IN MODERN SOCIETY			
COMM 407 (3)	COMMUNICATIONS LAW			
COMM 425 (3)	HISTORY & PHILOSOPHY OF AMERICAN MASS COMM			
<i>Choose one of these electives (3 Units):</i>				
COMM 410 (3)	PRINCIPLES OF COMMUNICATIONS RESEARCH			
COMM 426 (3)	WORLD COMMUNICATIONS SYSTEMS			
COMM 427 (3)	CURRENT ISSUES IN MASS COMMUNICATIONS (JR)			
COMM 428 (3)	COMMUNICATIONS AND SOCIAL CHANGE			
COMM 431 (3)	MASS COMMUNICATIONS IN COMMUNIST SYSTEMS (JR)			
COMM 480 (3)	PERSUASIVE COMMUNICATIONS			
COMM 481 (3)	MASS COMMUNICATIONS & CONFLICT			
SEQUENCE REQUIREMENTS (24 Units Total) <i>Take these courses (18 Units)</i>		SEMI/YEAR COMPLETED	CURRENTLY ENROLLED	LEFT TO TAKE
COMM 101 (3)	WRITING FOR THE MASS MEDIA (EUT)	FALL 80		
COMM 201 (3)	REPORTING FOR THE MASS MEDIA (EUT) (UDW)	FALL 87		
COMM 332 (3)	COPY EDITING AND MAKEUP			
COMM 335 (3)	REPORTING OF PUBLIC AFFAIRS (EUT) (UDW) (JR)			
COMM 338 (3)	NEWSPAPER PRODUCTION			
COMM 439 (3)	MASS MEDIA INTERNSHIP			
<i>Choose one of these electives (3 Units):</i>				
COMM 217 (3)	INTRODUCTION TO BLACK & WHITE PHOTOGRAPHY			
COMM 358 (3)	GRAPHICS COMMUNICATIONS (JR)			
<i>Also choose one of these electives (3 units):</i>				
COMM 334 (3)	FEATURE ARTICLE WRITING (EUT) (UDW)		X	
COMM 430 (3)	NEWSPAPER MANAGEMENT (JR)			
COMM 435 (3)	EDITORIAL AND CRITICAL WRITING (EUT) (UDW)			
COMM 436 (3)	INVESTIGATIVE & SPECIAL REPORTING (EUT) (UDW)			
<i>Combined totals of columns should equal 36 units▶</i>				
<p>(EUT) means that these courses require passage of the Department's English Usage Test <i>prior</i> to enrollment. Students eligible for an approved exemption must provide written proof at the Department office <i>before</i> enrollment.</p> <p>(UDW) means that students passing this course will have met the University's requirement for completing an approved upper division writing course of at least three units. Students still must pass the University's Examination in Writing Proficiency.</p> <p>(JR) means that these courses require junior standing.</p>				

COLLATERAL REQUIREMENTS (12 Units Total)

All majors must complete 12 collateral units of *upper division* coursework beyond general education. Courses listed below may be taken without prior approval from a sequence adviser, but consultation with an adviser is recommended. Any substitutions of collateral courses not listed here *must have prior approval* from a sequence adviser.

ECON 330 (3)	ECON 335 (3)	ECON 350 (3)	ECON 361 (3)
ECON 365 (3)	ENGL 300 (3)	ENGL 303 (3)	ENGL 305 (3)
ENGL 462 (3)	ENGL 463 (3)	ENGL 464 (3)	HIST 475 (3)
HIST 476 (3)	HIST 484 (3)	HIST 485B (3)	POLSC 300 (3)
POLSC 310 (3)	POLSC 315 (3)	POLSC 340 (3)	POLSC 347 (3)
POL SC 350 (3)	POLSC 375 (3)	POLSC 413 (3)	POLSC 440 (3)
POLSC 442 (3)	POLSC 443 (3)	POLSC 451 (3)	POLSC 457 (3)
POLSC 461 (3)	POLSC 473 (3)	SOC 301 (3)	SOC 341 (3)
SOC 345 (3)	SOC 348 (3)	PHIL 300 (3)	PHIL 301 (3)
PHIL 304 (3)	PHIL 305 (3)	PHIL 345 (3)	

The Westways Writer

It's a Contest



Beginning with the September/October issue of Writers' Journal, two new regular columns have been introduced. They are titled "Independent Publisher" and "Computer-Age Writer."

"Independent Publisher" will provide information and news to independent publishers and will include practical advice on marketing, finance and production. It is aimed at readers interested in self-publishing or independent publishing as a business venture.

"Computer-Age Writer" will feature both news and product reviews of hardware and software products. It should be of interest to writers and

publishers with a technological bent.

Writers' Journal also announces its Annual Short Story Contest. Submissions will be accepted after December 1, 1987. The deadline is March 15. First prize is \$200, second prize is \$75 and third prize is \$25. Winners will be published in subsequent issues of the Journal. Length must not exceed 3,000 words and manuscripts must be typed, double-spaced on 8½-by-11 white paper. Two copies of each entry will be required. Photocopies will be accepted but will not be returned.

An SASE must be enclosed for the winners' list, and the maximum num-

ber of entries per person is two. Only previously unpublished stories will be accepted. There is a \$5 reading fee.

Manuscripts must be identified in the following manner: On one copy of your manuscript, write your name, address and telephone number on the top left corner of the first page. On the succeeding pages, put your name and key word from the title at the top.

Send submissions to Writers' Journal, P.O. Box 65798, St. Paul, MN 55165.

Where Credit is Due

If you are submitting photos that someone else has taken, be sure to put the correct credit line on the photo description sheet as well as the transparency frame.

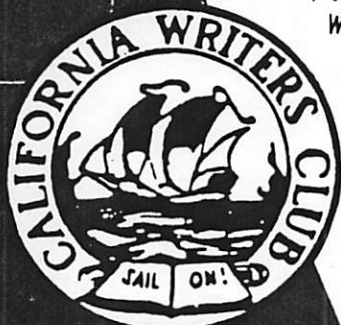
Mix-ups can occur when the photo selection is of mixed parentage. Keep the stuff from each photographer separate. That means separate envelopes, separate description sheets, etc.

Proper credit for photographs is an extremely important consideration for a photographer. Payment is one thing, but a good portfolio--with correct credit--can pay off more in the long run.

Please remember, identifying each photo by photographer is just as important as identifying it by subject.

California Club

If you're interested in joining the San Fernando Valley Chapter of the California Writers' Club, write to them at P.O. Box 7700-33, Woodland Hills, CA 91367.



CALIFORNIA

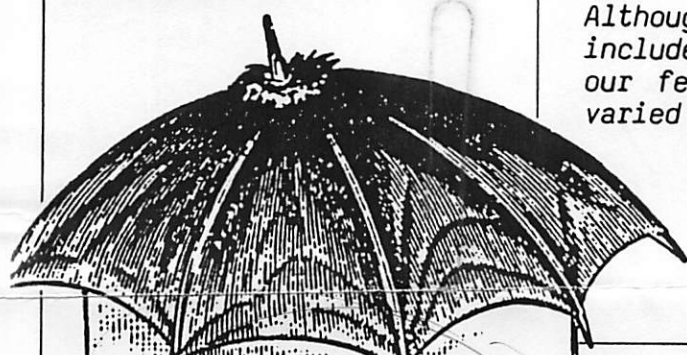
The Picture of Confusion

Please identify and describe your submitted photos as completely as possible. Editors have no way of knowing in advance the length of a given caption. They're often at the mercy of an art director's whims. Because of the ever-present possibility that they'll have to come up with a short story to tack under a picture, it's better for the freelancer to provide too much information than too little. Help your editor say something intelligent about your photo.



More Pictures

When you I.D. your slides, please do so on the actual mounting frame. If you just put the information on the plastic protective cover, things can get confusing when the art director removes the transparency from the plastic.



WANTED!

We're now in the market for new "Wit and Wisdom" submissions. It's best for prospective contributors to look over the last couple of issues to see what's been done.

Also, we're interested in domestic travel pieces, preferably those with destinations that can be reached by car.

Of Interest to Writers

Our "People, Places, Points of Interest" column is off and running. The section is designed to run shorter stories that have a local and/or timely slant. We are looking for well-focused, tightly written submissions between 500 to 750 words. Although each story will include fewer photos than our features, we need a varied selection of excellent shots that say more in less space.

Hemingway Again

The deadline for the 11th Annual International Imitation Hemingway Competition is February 1988. Winners will be announced in April. The official entry blank can be picked up at Harry's Bar and American Grill at 2020 Avenue of the Stars, Century City, or in San Francisco at 500 Van Ness Avenue. Last year, over 1,700 entries were received from around the world. The winners were Dave and Diana Curtin of Newport Beach, California.



Westways Staff

Mary Ann Fisher.....	Executive Editor
Ginny Pace.....	Managing Editor
John Skinner.....	Senior Editor
Mark Donnelly.....	Staff Editor
Carol Byers.....	Staff Editor
Payton Miller.....	Staff Editor
Eric Seyfarth.....	Staff Editor
Paul Miyamoto.....	Art Director
Michael C. Lee.....	Staff Artist
Angela Spikes.....	Editorial Assistant

Constance Bond
1044 Main Street
Los Angeles, CA 90032
(213) 224-2152

3,000 words

Point Indent
WE COULDN'T STOP PLAYING TO SAVE OUR SOLES

By Constance Bond

The year was 1930 and the fad sweeping the country was miniature golf. It bears mentioning that a fad at the end of the Roaring Twenties was more than just dinner-table conversation.

American society was in an addictive mood, and this was the decade that had spawned dance marathons, flagpole sitting and the Ouija-board mania--all increasingly frantic reactions to the times.

WE COULDN'T STOP PLAYING 2

Send pour

2/10

A Typical Query Letter

Mr. Llewellyn H. Rockwell, Jr.
Editor
Private Practice
3035 Northwest 63rd, Suite 299
Oklahoma City, Oklahoma 73116

Dear Mr. Rockwell:

Might you be interested in an article on "Older Doctors in Wisconsin May be Required to Take Written Tests"?

A proposal being studied by the Medical Examining Board here would require physicians over 60 to take written and oral tests to show they have kept current in their field. Physicians are already required to show that they have 30 credits of continuing education when their licenses are up for renewal every two years.

As might be expected, the proposal is meeting with opposition from area doctors. The 1,500-word article I have in mind would describe the controversy here.

I think this would be of special interest to your readers because Wisconsin may soon become the first state in the country to impose such a requirement. But it may well not be the last. Surely other states will be watching closely what is happening here.

I am especially interested in the issue because my father is a 67-year-old physician. I am only too well aware of the time he spends reading medical journals and keeping abreast of what is happening in his field. But I wonder how successful he might be in taking examinations after all these years.

I teach journalism at the University of Wisconsin-Oshkosh and cover news of this part of the state for the Milwaukee Journal.

Thank you for your consideration of this idea. I look forward to hearing from you.

Sincerely,

Margaret Davidson

(3)

THE QUERY LETTER

According to Caroline Bird, in the book *Prose by Professionals*, the query letter should contain these five points:

1. Exciting and specific samples of the kind of material the article will present, preferably one or two anecdotes, plus quotes and illustrations;
2. Evidence that the piece will hold up. Show us your authority; cite reports, documents;
3. Some idea of the way the article will be developed and the kind of research you intend to do if encouraged. ("I will see not only Dr. Gray and his patients, but the head of the hospital where the treatment has gone on for two years now. I will read the half-dozen paper the AMA Journal has published on the subject. I will pay attention to the dissenters, particularly Dr. Black. And from all of this I'll draw the obvious conclusion--how it will affect all of us.");
4. Evidence of the newness or exclusivity. Check RGPL back for five years;
5. Demonstration of your writing skill and, if feasible, tactful reference to your experience, to show you are the right writer.

5. OBTAIN A WRITER'S MANUAL: Each magazine has a writer's manual which it distributes to prospective writers. Obtain a copy of it. Review its contents and include that in your class presentation.

6. WRITE A SUMMARY: The summary should include the following: Name of magazine; address; name of editor; amount of free-lance materials accepted; whether magazine accepts a query or manuscript; required length of articles; types of articles; whether photos can be submitted. Example of written summary will be given.

7. PREPARE AN ORAL PRESENTATION: The oral presentation (at least 10 minutes) should focus on materials in the written report. However, it should not be read. Students may want to tape the interview and present sections of it. Others may want to use slides. The presentation should include copies of the actual magazine.

include 5 titles of
articles that you
send/suggest I would

Wed.

The Article Memo

Your Name
Your Address
Your Telephone Number

THE TITLE OF THE ARTICLE

By _____

Lead--Ideally, this should be the lead you plan to use on your completed article. In any case, it should be the same kind of lead--an opening anecdote if you mean to use one to begin your article, or a surprising statement lead if that is the kind you have in mind.

Capsule Statement--After gaining attention with your lead, you should tell the editor here, quickly, exactly what your article is about.

* * *

Sources--Here you should give specific details about your principal sources.

Your Qualifications--Are you a reporter? Have you written for other magazines? Do you have some special knowledge of this subject? Briefly indicate any special qualifications you have.

Additional Details--Do you have access to very good illustrations? When could you deliver the article

2/10

A Typical Article Memo

Myrick Land
Address
Telephone Number

ARE YOU HELPING THE COUNTERFEITERS?
(Article Memo)
By Myrick Land

A few years ago, a man who hated to send conventional Christmas cards took a \$5 bill, pasted his own picture over Lincoln's and photographed the result. He made several prints on soft paper and mailed them to some friends.

One of the friends headed for the corner bar. "Somebody sent me \$5 for Christmas," he told the bartender, "but it's funny, there wasn't any name on the envelope."

The bartender accepted the de-Lincolnized bill and it remained in circulation for three weeks, going from one unobservant citizen to another.

This casual acceptance of anything that looks like money helps account for a nationwide rise in counterfeiting, according to the U.S. Secret Service. Even professional counterfeiters have grown careless: One of them successfully circulated \$1 bills on which Washington was misspelled "Wasihgton" and another omitted a crucial letter in a four-line legend of Federal Reserve notes so it read: "This note is legal tender for all debts, public and private, and is redeemable in awful money at the United States Treasury."

* * *

The U.S. Secret Service will be my major source for this article, and I have been promised the cooperation of the chief, W.E. Baughman. The piece will describe other crude counterfeits and will tell readers how they can recognize counterfeit bills and what to do if they receive one.

I am a former reporter and feature writer on the Providence (R.I.) Journal. My articles have appeared in The New York Times Magazine and Cosmopolitan.

3/7

Eleanor M. Collins
12402 Reva Street
Cerritos, CA 90701
(213) 402-3665

Spirits on Board?

By

Eleanor M. Collins

Ocean breezes refreshed the young Englishwoman as she stepped out onto the deck of the luxury liner. Helene had danced for hours in the opulent, but hot, Grand Ballroom. The cool night air prompted her to stroll around the ship before returning to her parents' stateroom. While thinking excitedly about the Queen Mary gliding into New York's harbor the next day, Helene failed to notice she was walking by the slippery edge of the ship's pool.

Her body was discovered several hours later, as the slick ocean liner passed by the Statue of Liberty, on that early summer morning in 1936.

After 33 more years of trans-Atlantic service the Queen Mary made her last voyage in 1969, into the Port of Long Beach. She was to become a popular tourist attraction and hotel after major restoration. The pool in which Helene had drowned was removed during the renovation.

But, according to many hotel guests, tourists and employees, Helene has returned to haunt the ship.

The article will continue with descriptions of the other five "ghosts," the circumstances of their deaths, and anecdotes of sightings and unusual events on the ship. For example, several employees have quit their jobs after reporting flickering lights and saying they actually saw at least one "ghost."

* * * * *

I have contacted the Queen Mary's public relations manager, and he has agreed to provide me with information about the numerous "sightings" of six alleged spirits of passengers and crewmen who died on the ship. I plan to interview members of the Orange County Society of Psychics, who reported seeing and feeling the presence of the spirits. I also will have access to the ship's archives, to verify the circumstances of the deaths. While writing an interesting and fact-based article, I will attempt to refute the existence of the ship's ghosts.

* * * * *

I will earn a degree in communications (news-editorial sequence) from Cal State Fullerton in May. As a re-entry student I have been a staff writer for two college newspapers. I have served as managing editor for one college newspaper and as executive editor for a college magazine. In addition, I have received several awards for articles appearing in college publications, including four first-places. I am enrolled in a feature article writing class, and I am serving a reporting internship with the Orange Coast Daily Pilot newspaper in Costa Mesa.

2/10

Jerry Reed, Editorial Director
Odyssey
300 South Wacker Drive
Chicago, IL 60606

Dear Mr. Reedy:

Would you be interested in a 1,500-word article on getting started in the postcard-collecting hobby--which some antique dealers claim is the third largest hobby in the United States.

The article would include tips on what to look for in typical tourist shop postcards, something of the hundred-year history of postcards, descriptions of highly valued art and advertising cards as well as information on one of America's most unusual shrines two miles north of Orrin, N.D., featuring a pictorial record of the continent in postcards.

My interest in postcard collecting started with a childlike fascination with turn-of-the-century "see-through" cards from the World's Fairs in Paris and St. Louis. Various antique dealers, whom I've interviewed, see deltiology (also known as cardology) as "the cheapest form of art you can buy," "a good investment," and "a fascinating way to record a whole social history." Since most travelers and tourists inevitably spend a few minutes and often a dollar or two at the postcard stand, your readers might enjoy knowing how to combine the collecting business with pleasure.

Sincerely,

Celia Scully

2/10

Pamela Fiori, Editor
Travel and Leisure
1350 Avenue of the Americas
New York, NY 10019

Dear Miss Fiori:

A real friend, according to Farmer's Almanac, is someone who takes a winter vacation on a sun-drenched beach and doesn't send a card. Chances are that that friend is buying postcards all right; he just isn't mailing them. Like hundreds of other Americans, he may be a deltiologist--a serious collector, an image junkie, a social historian, or simply a postcard nut.

"Postcard Fever" tells readers in 1,500 words about deltiology, which some antique dealers rank as the third most popular hobby in the United States today. The article would include tips on starting a collection, what to look for in typical tourist shop postcards, descriptions of highly valued art and advertising cards, and tidbits of the 100-year history of the ubiquitous postal. There's even a shrine to postcards located at the exact geographical center of the North American continent near Orrin, N.D.

(She then mentioned her own early interest in collecting postcards and quoted the remarks of various antique dealers about the reasons for collecting them. In this presentation, she also listed three of her sources (one of whom had been in the collectibles business for 52 years), and added:)

My credits include articles in Travel, Odyssey, Grit, Antique Monthly, American Collector, Antique Trader Weekly, National Antiques Review, Writer's Digest, Lady's Circle, Ladycom and The Travel Agent, to which I am contributing editor.

2/10

Mr. Randy Ormsby
American Collector
1234 Maple Street
New York, New York 69417

Dear Mr. Ormsby:

When Neil Levy pulled out that one strategic book, the wall swung forward revealing a secret compartment.

"I couldn't see myself building a whole mystery room without a secret compartment," Levy said.

The tall, bearded Law School Dean added the library to house his collection of 2,000 paperback mysteries when they overflowed all available shelf space in the rest of his house. And he built for a capacity of 3,5000 books, so he's not through yet.

"This all started because my wife Jane is a garage sale nut," Neil said. "I had to have something to do at sales, so I started collecting mysteries, particularly the older ones." Levy's oldest paperback is a 1942 The Thin Man by Dashiell Hammett that he picked up for 10 cents. His collection includes sets with old-fashioned elaborate art-work on the cover, and sets written by big literary names under pseudonyms.

Would you be interest in seeking a piece of about 750 words on Dean Levy's collection--on speculation? If so, would you prefer color or black-and-white photos?

Sincerely,

Bob Oliver

(6)

May 12, 1981

2/10

Sylvia K. Burack
THE WRITER
8 Arlington
Boston, Mass

Dear Sylvia Burack:

Back in 1959, Ray Robinson, then the editor of Panorama, asked me to do a profile of Mickey Rooney. I had never written a personality piece, but I said, Sure, and made my dates with Rooney.

When I saw him on the set of "Baby Face Nelson" a week or so later, I asked him a question, and he answered it, and I asked him another question, and he answered that one, and I opened my mouth to ask a third, but nothing came out. I froze.

Interviewer's block.

I went home, invented the Query Sheet--a list of questions to be asked in an interview--and made a second appointment. This time all went well.

The query sheet (which of course I did not invent; it had been around for decades before I discovered it) is one of the essentials of fail-safe interviewing. I'd like to tell your readers about others, in a brief anecdotal article based on my experience after some 400 interview pieces.

Observation is a key to successful interview stories. You can't just ask questions and take down answers and hope that is that. You might as well write a Q & A. An interview is more than a Q & A; it is often a slice of life. I interviewed Hank Thompson, ex-major-league baseball player, in prison in Huntsville, Texas, following a ten-year sentence for armed robbery. I wanted to know why Thompson, after playing in the 1951 and 1954 World Series for the N.Y. Giants, had turned to a life of crime. What was the final straw? He couldn't tell me. So I asked him to act out his first robbery, a holdup of a bar in Harlem. He shoved his left hand into his pocket, pulled out an imaginary gun, and held up an imaginary bartender. I said, "You use a gun left-handed, Hank?" and he said, "Oh, didn't I tell you? I was riding in a car the night before and we were sideswiped, and the window on the passenger side broke and I ended up with twelve stitches in the emergency room of the hospital. That was the final straw." I learned something; if you want to know why, you sometimes have to ask how. By observing how Thompson had held up the bar, I was able to ascertain why. It works out like that some times.

I have anecdotes about two interviews with John Wayne (the first before his cancer operation, in which I observe Wayne disdaining all the cold cigaret lighters on his desk, to walk to the screen door and scratch a wooden match aflame against the wire screen); and the second after his first cancer bout, in which we ended up drag-racing a youngster on Coast Highway, below Newport Beach. I have anecdotes

about interviews with actors William Holden, Robert Ryan, and DonA Adams Adams. Adams has a reputation of being one of the more difficult interviews in Hollywood. Well, I researched Adams (as I always research my subjects; that, too, is a key to successful interviews) and I discovered he had attended the same high school I had. When I saw him, I broke into the DeWitt Clinton High alma mater song; he joined me and we finished it together, and the interview was a piece of cake.

What else have I learned? I learned how to disguise my excitement when a subject gives me--unexpectedly--hot copy, and I don't want him/her to know it's exactly what I'm looking for. I don't want him or her to say, Hey, that's off the record. There's a little trick I use. Not that I am totally sneaky. I also refuse to take advantage of people who are innocent of the nature of the interview. One ballplayer told me how he had impregnated a young woman, married her so the child would be legitimate, and then quietly divorced her. I said, "Willie, you don't want that in print, do you?" And Willie said, "No." But Willie thought that once he had agreed to do an interview, it was like court. He had to tell the truth, the whole truth, and nothing but the truth. I told him all about No Comment, and Off the record.

There is lots more, of course--the need to get your subject's phone number, so you can ask a followup question or have an answer better explained; the question of pencil-and-pad vs. tape recorder; the way to research in advance; the best way to elicit anecdotes from a subject.

Interviewing is a craft. It can be learned. It's not very esoteric. We use it all the time (you ask your spouse what kind of day he/she had; you ask your son when he'll be home and does he want a light left on in the living room; you ask the butcher whether he has flank steak and what it costs--all brief interviews). You interview by asking, by listening, and by using all the other senses--looking, smelling, touching, perhaps even tasting. What does the room look like, how does the perfume smell, what does that fabric feel like under the fingers, maybe even how does her coffee taste in the morning. And when it's done well, we know a little bit more about a person and what makes that person tick.

May I share this with your readers?

Let me know. Thanks.

Sincerely,

Arnold Hano
address



westways

MAILING: P.O. BOX 2890 TERMINAL ANNEX • LOS ANGELES, CALIFORNIA 90051-0890



FACT SHEET FOR FREELANCE WRITERS

WESTWAYS is a regional magazine that covers the area west of the Mississippi River, including Alaska, Hawaii, Mexico and western Canada.

We are interested in receiving queries pertaining to outdoor recreation and travel, Western history, modern activities in the West and world travel. Feature articles should be between 1,000 and 1,500 words in length. We also accept humorous articles from 750 to 1,000 words for our Wit and Wisdom section. *1st person (slice of life)*

Our People, Places, Points of Interest section has become a popular addition to the magazine. We are always on the lookout for lively, well-focused submissions from 500 to 600 words that include high-quality transparencies to complement the text. We are most interested in publishing articles that are timely and cover Southern California.

We encourage descriptive writing, but our format does not lend itself to articles written in first person. We try to avoid a narrative style such as "When I arrived in Ensenada..."

Four to six photographs are used with a full-length story. In order for our art department to make the best selection, we need submissions that include 25 to 40 high-quality, 35mm color transparencies. Black and white prints are only used with historical articles.

If a query receives a favorable response from our editors, we will ask to see the article "on spec." WESTWAYS purchases only first publication rights, and our lead time is approximately three and a half months. We need appropriate lead time to publish dated material. A seasonal story for Christmas, for example, would need to be in our office by August.

Thank you for your interest, and we hope to be hearing from you soon.

Orinette → Central Calif.

EDITORIAL OFFICES: 2601 S. FIGUEROA ST. • LOS ANGELES, CALIFORNIA (213) 741-4760

MARY ANN FISHER
Executive Editor

Ginny Pace
managing editor

GEORGE MILLER
Publisher

DON'T FORGET POWER CORD!!

→ Marion Hicks, 100 yrs
prof. Cal State Northridge - Demi
Anthony Fellars - says "hi!"

5

Waggy for
L.A. TV
test patterns

complex singing
Lionel Richie
Hello to each other
college
colony bar

whisper/who?

after
you pick
- some way
Kenny Rogers

the 2nd
copy of
copy machine

746-1549

Wendy

LEAMING

Joe Bustillos
COMM334 - Spring 88
student#862-0635
FEATURE CRITIQUE - Steve Twomey "How Super Are Our
Supercarriers?"

Starting on the flight deck of the carrier America, Steve Twomey takes his readers on an enlightening flight across the troubled waters regarding the vulnerability of the US Navy's aircraft carrier fleet. Beginning and ending his article with a narrative portraying the complicated precision involved in landing and launching jet aircraft on a bobbing platform on the sea, Twomey sets the tone that this is not a black and white issue. The whole reality of the endeavor is quite amazing to those involved in it.

Twomey effectively uses his sources to present the flow of questions and answers without apparently taking either position in the argument. The article is informative and well balanced. Those on either side of the debate are challenged to further consider their position.

As such his ending is one that reminds the reader of the complicated nature of the question. Rather than tying synthetic ends together, he leaves the reader with the same question as in the beginning but with a greater understanding of the elements involved. He ends by quoting on the officers who says in awe, "Sometimes I can't believe what we do out here."

X X X

*More about
writing style
Short C
you spend too much
time on speculations
not on style, etc.*

Joe Bustillos
3200 Palm Dr., #458
Fullerton, CA 92631
(714) 524-9310
COMM344 - April 20, 1988

Midterm Feature Critique
"Avoiding the Loss Of Youth"

A. The Lead

The writer begins with a quote that so powerful that whatever rule may have been broken in opening with a quote is easily overlooked. The poignancy and emotion of the lead properly sets the tone of the article. Very effective.

B. The Body

The body of the text flows very well. The use of transitional phrases and thoughts are transparent and effective. The liberal use of direct quotations and organization carry the article along at a comfortable pace. Statements are solidly established with quotes from sources. At the level that the article appears to be addressing its subject, it is quite complete.

The only negative point is the statistic used in paragraph three. Comparing the 1986 suicide rate to that of 1960 is a bit like apples and oranges. A more current statistic or one that compares Orange county to other counties might have been more effective.

C. The Ending

A very clean ending. Ending with suggestions and focusing in on self-esteem is a good way to address the protestations presented in the opening quotation without appearing to placate the complicated nature of the problem.

D. The Mechanics

Very clean copy. Writing is very tight.

E. Overall

This is a well paced evenly balanced treatment of a complicated emotional subject. It is informative and, although the subject matter is of a "unpleasant" nature, it was pleasant to read.

This piece would easily fit in any of the local newspapers or magazines.

X X X

4/17

17th & Newport ~~Chester~~ Drawer

(4) 11

Travel Feature

3p 5/2

Food, architecture / Furniture, clothing

Focus

1 Topic

Description

Find

Arch

People

Humorous Anticipation

(870-6939)

TJ N/A

DAN N/A

SUSANNE left message

Terrace " "

Trudi " "

Colleen " "

Polly " "

will check

Find Feature 5/16

Q & F or

LIZ HOYBS ➡

(5/2) Visual aspect of writing - showing people
~~writing~~ instead of telling people

panel
SAT -
May 11 2:15
N-126

must become more visual in what
we write →

important in reviewer

↓
do background research. Feature
type lead/link - tell reader
where you're going.

↓
Suggestions to the reader -
how does this rate

over letter & copy of best feature
2 envelopes/5 sec

← Q & A → Focus - what issue are you
going to focus on

① background questions
general statement/personality feature -
who is this person why are they important.

has report → S.I.
opinion / editorial 1st person
Advance text.

300 ft

Announce
good query letter

Freelancers interest interest

Joe Bustillos
3200 Palm Dr., #458
Fullerton, CA 92631
(714) 524-9310
COMM344 - April 20, 1988

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X X X

LAB: Word Usage Review

Cross out the incorrect word.

- X 1. The air base said 50 ~~FLIERS~~/FLYERS would take part in the show.
2. Some 500 ~~FLIERS~~/FLYERS were distributed by the committee.
3. The accountant said the money would be ~~DISBURSED~~/DISPERSED.
4. The people were charged with failure to ~~DISBURSE~~/DISPERSE.
- X 5. The petition was not expected to have any ~~AFFECT~~/EFFECT.
- X 6. The petition was not expected to ~~AFFECT~~/EFFECT the outcome.
- X 7. Gen. Williams said he was ~~ADVERSE~~/AVERSE to the plan.
8. The weather was ~~ADVERSE~~/AVERSE.
- X 9. The crowd was estimated at ~~MORE THAN~~/OVER 50,000.
10. An important ~~PRINCIPAL~~/PRINCIPLE of law was involved.
11. The ~~PRINCIPAL~~/PRINCIPLE said school would start Aug. 15.
12. The sacks will ~~LAY~~/LIE there until somebody finds them.
13. He said he would ~~LAY~~/LIE the paper on the doorstep.
14. She walked ~~TOWARD~~/TOWARDS the airplane.
- X 15. ~~AFTERWARD~~/AFTERWARDS, they went to the store.
16. ~~IT'S~~/ITS a sin to tell a lie.
17. ~~IT'S~~/ITS fender was damaged.
18. He made an ~~ALLUSION~~/ILLUSION to a famous quotation.
19. She said she was under no ~~ALLUSION~~/ILLUSION about the outcome.
20. The speaker said: "I ~~INFER~~/IMPLY from what you say..."
21. He asked: "Do you men to ~~INFER~~/IMPLY that I'm wrong?"
22. Smith, to ~~WHO~~^{OF}/WHOM the book had been sold, wanted a refund.
23. Allen, ~~WHO~~^{WHOM}/WHOM was seen in the alley, was arrested.
24. ~~WHO'S~~^{WHOM}/WHOSE lantern is this?
25. ~~WHO'S~~/WHOSE knocking at my door?

26. FEWER/LES people were on the street today.
27. I have FEWER/LESS money than you have.
28. "I need a lawyer," she said, "I'm hiring COUNCIL/COUNSEL."
29. The matter will be considered by the City COUNCIL/COUNSEL.
30. "I'm giving you a COMPLEMENT/COMPLIMENT for that work,
he said.
31. The highs and lows COMPLEMENT/COMPLIMENT each other nicely.
32. She said she would be DISCRETE/DISCREET with the information.
33. The numbers are DISCRETE/DISCREET.
34. The show got UNDERWAY/UNDER WAY.
35. He liked to FLAUNT/FLOUT his wealth by buying expensive cars.

Peter Ueberroth: There's no benefit for what I've been doing to fight drugs. No money, no glory, no anything. You just do it. You find yourself being a fireman. You don't say, "Well, let's think about this..." You try to put out the fire.

Q: But why this fire?

Ueberroth: This is the only one I've been thrust into. If I was, for instance, thrust into the...

Q: Import quotas, the trade deficit?

Ueberroth: Yes. Or the Soviet-U.S. relationship. In these I have some expertise. I don't think I could be effective with our space program, NASA. I don't think I have the technical background.

Q: But if they offered you the problem of drugs...?

Citizen Ueberroth

By Richard Ben Cramer

Before we go nose to nose, as he says, I want to tell a story behind the commissioner's back. This might seem cowardly. But after five interviews with Mr. Ueberroth, I am in possession of these facts: when he turns his face to the matter at hand and fixes it with the crooked grin and eyes that crinkle but do not smile, we are going to talk about what he wants to talk about, in a way he wants it talked about. And we'll talk in a place he has chosen for our talk. Over a span of three weeks last fall, I talked to Peter Ueberroth in seven states spread over

half the continent, but always in one of his places—in New York, a pricey hotel coffee shop; in Boston and Houston, presidential suites à la Sheraton and Hyatt; twenty thousand feet above Louisiana, in the white-leather cocoon of a USA Today jet. After a while, they all seemed to be one place—clean, neutral, and well padded, somewhere in the middle of corporate America. All the interview tapes hum with the background noise of climate control. But to make any study of the man himself a topic that has no place on his agenda, it's best to catch the commissioner off his turf, from behind.

We were on our way into the Astro-

RICHARD BEN CRAMER is a frequent contributor to Esquire. His last piece, a profile of Fred Flinstone, appeared in June.

dome for a play-off game, and Mr. Ueberroth was doing his Walk of the Public Man. This is the brisk gait that implies a killing schedule, appointments stacked up, and uncertain results, at best, for those bold enough to interrupt. Actually, we were early, with forty-five minutes to the national anthem, and I couldn't understand the haste. As we made our way through the gathering crowd, I was thinking there might be something to all the talk about his ambitions. I remembered the schedule for that morning:

7:40—PVU introduced...

7:50—PVU speaks...

8:15—PVU's car at Washington Hilton...

Yes, very much like a campaign. JFK, LBJ, RMN...PVU. And we were, after all, just going to the game, but here in his scurrying entourage were a couple of aides, some security, and a traveling newsmen whose interviews filled the interstices of PVU's day. The commissioner was talking volubly about that night's singer of the national anthem, a naval officer who'd sung at the Little League World Series. "I saw him there, and he was great!" Ueberroth arrived in time for that anthem because he was helicoptered right to the little stadium in Williamsport, Pennsylvania. I pretended to take notes on the singer. Does PVU, I wrote in my book, always go quasi-presidential?

"Heyy, Ah know this guy..."

All at once I saw the reason for the Walk of the Public Man. She was a large woman with an untidy tease of bleached hair spilling onto the shoulders of her Astros T-shirt. Her voice, beery, coy, and taunting, was like a wet slap on the ear.

"Heyy, Ah'd shake your hand."

Ueberroth picked up the pace. He was good. No one who wasn't trying to walk with him would have noticed. But he just wasn't quick enough.

"Hey!"

So he stopped, turned, stuck out his hand, looked her in the eye ("Never shake without looking at their eyes," he counsels), murmured, "How're you... nice t'ee..." with that cock of the head, shy little grin, straight at her, full bore, a crinkly-eyed moment with the very Face of Baseball... That ought to fix her.

She wouldn't fix. "Heyy, you c'wear mah li'l Astros button!"

Ueberroth smiled and shuffled, mumbling inaudible negatives. At the woman's side, her friends were giggling. "The towel," one of them whispered.

"Yeah, you c'wave mah li'l Astros towel!"

She finished this offer at a shout because PVU was moving fast. You read it here first: he scooted. He was out in front of the security now, making time for the stadium gate. I trotted to keep up, thinking: *This guy run for President? No, he's got no taste for pressing the flesh...* From behind, the voice was sharper, harsh:

"Hey, how 'bout a T-shirt, says kiss my Astros?"

All I could see was his back, hunched in self-protection. I wanted to see if he was blushing...

But wait. Before we sprint to catch him again, let's use the time (another Ueberrothian counsel) to take a hard look at the commissioner's back. It is a very broad back, filling the no-wrinkle jacket of his standard CEO suit. He has the shoulders of a milkman, with muscle in slabs up the slope to his neck, a size 10. The man is currently working in a face job, yes, the Friendly Face of Baseball, at \$400,000 a year, thank you. But his back tells another story. This man is made for bearing loads.

Of course, if he speaks about strength at all, he tosses a shrug and calls himself a broken-down old water-polo player. But in fact he hasn't found anything yet that can break him down. When he drifted into the travel business, he had no capital under him, nothing to build on but himself. Businessman Ueberroth piled it on, and when the business was second in size only to American Express, the weight of it still couldn't break him down. It couldn't even hold him in place. He sold out for an eight-figure price and took on the Olympics.

That was 1979, and his L.A. games stretched over the next five years, culminating with the part we remember, two sunny weeks in the summer of 1984, when the nation, astonished that Americans could carry this off, reveled in an orgy of patriotic pride and vicarious self-satisfaction. Few had paid attention to the years of preparation, the weight of opposition from the Los Angeles citizenry, indifference and obstruction from Washington, hostility and finally a boycott from Moscow. Olympian Ueberroth piled it on: a \$500-million budget (with a \$215-million surplus), more nations attending than ever before, more TV viewers than ever before, a massive force of seventy thousand volunteers, and we didn't feel the need to pay attention, because Ueberroth barely showed the strain.

Now Commissioner Ueberroth has twenty-six fractious bosses, with operations across the continent, a staff of more than fifty, a second home on a second coast, and it hasn't even

loused up his golf game. When he took the job a couple of years ago, there were stories on baseball as a failing industry: rumors about a dozen teams teetering on the brink of insolvency, tattle on drugs in this or that clubhouse, and cameras trailing players into the courthouse. But as he strode onto the runway of the Astrodome, the doleful stories were gone: baseball was finishing its first year in which every team drew a million fans or more, and true to Ueberroth's boast of the previous winter, there had been no more drug scandals. What had he done? The short answer: not very much. The job is too easy—no heavy lifting. So Ueberroth is looking for something to do, a problem he can work up a sweat on, a load he can feel in his back.

That problem is drugs. Not just for baseball, or even sports in general. No, we're talking big ball-yard now: the schools, offices, factories, the nation's streets, its homes, even that discreet little bag under the socks in your dresser drawer. Peter V. Ueberroth wants to stamp out drugs in America. And, of course, he's got a plan. That's why the trip to a night game in Houston starts with a breakfast speech to a parents' group in Washington, D.C. That's why the seat on Ueberroth's left in the front row at the Astrodome is reserved for the Houston chief of police. That's why I'm tagging along across the continent: we're going to talk about drugs. That's why, even in our seats, as the anthem ended and the crowd cheered and I turned to the commissioner to say: "I see what you mean about the singer..." all I saw was his no-wrinkle back. He had turned to ask the chief of police: "What's your biggest problem, lack of funding?"

I. Drugs and the Man

Q: Commissioner, do you have any notion of what it feels like to be "high"?

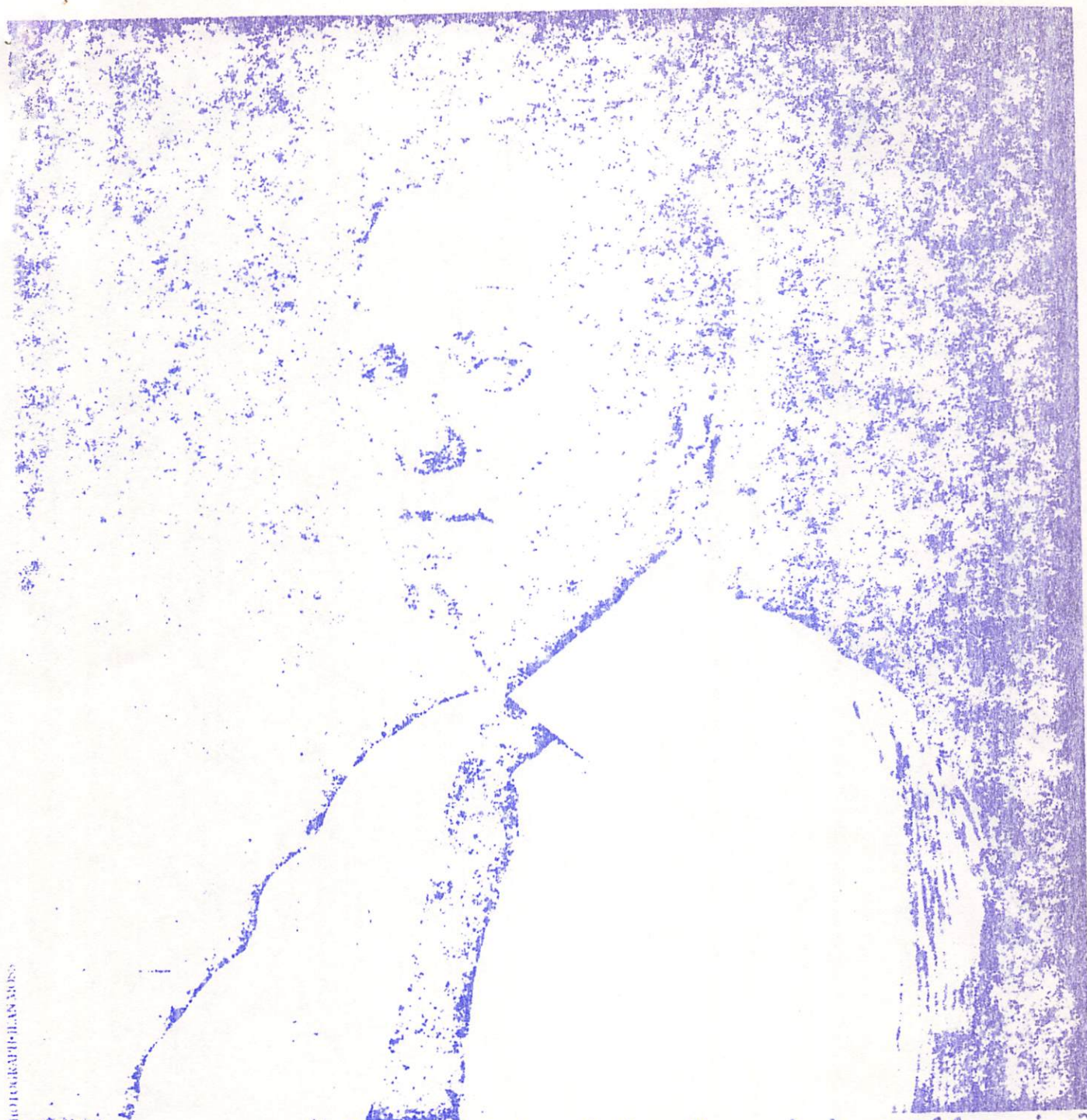
Ueberroth: I'm not going to get into that. I don't think it's appropriate....

Q: Well, you'd want to know what it is you're up against and...

Ueberroth: And I'm not going to get into it because I don't like the question that comes after it, and the next one, and all the questions that follow.

Q: Well, you were in high school in California in the '50s. Didn't any of your friends get high?

Ueberroth: Sure. But it didn't concern me much because it wasn't very pervasive. Marijuana was available, but by the time I could afford it, I had virtually no interest. I had started smoking cigarettes and was losing my scholarship to college, so I gave up smoking, and that pretty much eliminated



Ueberroth: From the Olympics to baseball to Commissioner of America?

any other interest at the time. But there was no great moral judgment involved. I didn't say this is some sin. I kind of looked the other way.

Q: So, when did drugs become an issue for you? When did they become your problem?

Ueberroth: Well, at the Olympics, we had to test all the athletes at the games. What I found was that this country did not have a single internationally recognized drug-testing facility. At the Lake Placid Winter Olympics, they had to send their samples up to Canada. So we built the first lab in this country at UCLA. So that's where the real inter-

est started.

Q: But even then, drugs did not become for you an issue larger than, say, security or any other problem. When did that happen for you?

Ueberroth: Clearly drugs moved up on your agenda.

Ueberroth: Well, let me think about the trigger date. It happened after I came to baseball and started to gather information about the drugs in professional sports. And I realized well before the Pittsburgh trial that we had a real problem. Basically, you had to be blind not to know that society as a whole was having a problem, so baseball players, with their leisure time, with money, with all

the other things, were obviously more susceptible than most of the general public. As I've done many times, I underestimated the problem by a large margin. I ranked it as problem number three in a total, maybe, of four, but quietly I began to get information from various organizations and independent medical people.

Q: People who had worked for the clubs?

Ueberroth: No, they had worked with individuals, not directly with the clubs. Then I was visited by some very recently retired players, players who had played the year before or had just been released. Basically

ing some success and was about to issue a discipline that was historic in baseball, in sports history. So those things were all factors. Sometimes the experts would come to me. The Secretary of Education contacted me, William Bennett. The head of Health and Human Services, brand-new, Dr. Otis Bowen. The good thing is, the commission-er's position does have stature. There are probably a hundred people whose telephone calls are normally returned in this country, and one of them is the baseball commission-er. Plus, I think I had developed some confidence from the administration. And I'd known some of them before. The Attorney General, Ed Meese, did a good job. Bill Webster, the director of the FBI, is a personal friend.

Q: So you started talking around Washington. At what point did you decide that nobody was carrying this ball?

Ueberröth: Oh, I could get you the exact date. I'd have to look it up on my schedule. When I realized they were all striking out at this problem, there was nothing coordinated and cohesive, it really hadn't been pulled together...

A "papal" audience in Washington: Ueberröth takes his holy war on drugs to the Oval Office.



no program that would be acceptable to the union. That I learned later.

Q: How much did you consider that the problem lay not in baseball but in society?

Ueberröth: I might have realized that intellectually, but that's like saying that we really have a whole city that doesn't have good laws. But when your building is on fire, you're going to be thinking about your own building.

Q: Right, but at some point you started to address the problem in the larger society.

Ueberröth: I'm not sure when. There was a period of time when drugs and baseball were almost synonymous, and I decided I wanted to be sure I was in every ball park in every city so I could meet with political leaders, law-enforcement leaders, city and business leaders. And as I visited the cities, because I had taken a strong stand against drugs, people were crying out—from all walks of life. There was panic. "Comms-sioner, we'd like you to look over this, but do it quick because there's a disaster. In our time, in our place..." And then at the same time, I knew the military had a major problem, so I went to Washington to try and find out what our government was doing—and then I found myself swept up... Now I'm ahead of the curve... and I'm going to stay ahead about it on the cover of every magazine. But do you want the next word? *Bazooka.*

Q: That's the crummiest stuff they're doing down in Columbia.

Ueberröth: Yes. So I found myself becoming an expert on drugs because of two factors: interest and access.

Q: Because you were playing in the front lines.

Ueberröth: Right, exactly. And I was having some success and was about to issue a discipline that was historic in baseball, in sports history. So those things were all factors. Sometimes the experts would come to me. The Secretary of Education contacted me, William Bennett. The head of Health and Human Services, brand-new, Dr. Otis Bowen. The good thing is, the commission-er's position does have stature. There are probably a hundred people whose telephone calls are normally returned in this country, and one of them is the baseball commission-er. Plus, I think I had developed some confidence from the administration. And I'd known some of them before. The Attorney General, Ed Meese, did a good job. Bill Webster, the director of the FBI, is a personal friend.

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At this point, Ueberröth began to hem and haw, stood up, and said he had to go to the men's room. I assumed this was tactical. We were doing this bit of the interview in the restaurant of New York's Regency Hotel. At Sixty-first and Park, it is power-breakfast headquarters for a host of rich white men who like to tuck some brain slakes into their day's first meeting. At strategic points in the interview, Ueberröth would look up and recognize an acquaintance coming in (the commissioner's seat at his corner table commanded the view of the entrance) or a breathtaking CEO friend (with whom he needed to have a word. These interruptions were quick and polite, followed by a shrug of apology. But they always ended with Ueberröth asking, "Where were we?" And when he was told, he always seemed to rephrase the answers he'd given. A few weeks later, when I made a passing wisecrack about his tactical calls of nature, he was surprised, amused, and said he'd never do that. But as he came back to the table at the Regency that morning, he dispensed with apology. Clearly, he'd thought things over, and his first words were about the tape: "Turn that thing off, will you?"

Now, there is method here, or at least instinct. Ueberröth's favorite term is *proactive*. It is his high compliment, used to describe a person who is driving toward his goal, setting his own agenda, refusing to be caught in a reactive stance. He's always teaching his staff to get on the offensive; get ahead of the problem

they came to say, "I made a great living off the game. I don't see a future in coaching. I'm going to live on a farm. But you ought to know, Mr. Commissioner, that the problem has a lot more depth than you ever thought."

Q: They called you up to tell you?

Ueberröth: No, they came physically. To sit down and talk about it—not to name names. But then we got some law-enforcement agencies. "Look, we don't have a case, we're not filing charges, but in a den of iniquity, in a city, ballplayers are doing it every night—virtually everybody in this place has got a problem..." And so these kinds of things started to build up left, right, and center. The grand jury started to meet in Pittsburgh; investigations were going on in Atlanta and other cities. I felt, which is my normal management style, the best thing I could do was to get ahead of the problem. Get in front of the problem so I could see it coming. And then make some judgments.

Q: What does that mean?

Ueberröth: Well, it depends on what the problem is. In this case, I contacted Dr. Tony Daly, director of medical services for the Los Angeles Olympics, and said, "Look, put together a program that will guarantee security..." I'd never want an owner to be able to find out what player might or might not have a problem, because he could use it against the player. I wanted a system that protected players from courts that might want to subpoena information, but I wanted drug testing... I wanted a program I could take to all facets of baseball—university, not leagues, everybody—and say, "Look, why don't we embrace this program?" I didn't know at the time that it would be

ESSAY BY JIMMY HARRIS

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and hit it, don't let it hit you first. And this counsel underlies his own off-the-record twitches. Ueberroth will forge ahead on the tape when he thinks he is saying anything that leads toward his goal. The moment he is asked about anything else—his feelings, for instance, or details of a story that might endanger his aims—the moment he is asked to react, he tries to go off the record. Failing that, he'll dig in his heels and say, simply: "I don't know."

When he had me turn off the tape at the Regency, to talk about what really happened in Washington, it was with a heavy air of confidentiality. In fact, he had no bombs to drop, mostly a list of high officials who had heard Ueberroth's drug plan. Most of their names got onto the tape in subsequent sessions, anyway. The upshot of the story was, he did well enough with the cabinet to get meetings with Nancy Reagan, and then with the President. But on the conduct of those meetings, Ueberroth dug in his heels absolutely. He simply refused to paraphrase them, or even describe them. Conversations with the Chief Executive were "papal," he said. "You just don't talk about them." It turned out, this was Ueberroth at his most proactive. For his drug plan begins with the President. Without the President, there is no plan.

II. Drugs and the Plan

Ueberroth: It all has to start with a rallying cry from the President, and he has to say: "We're going to make war on drugs. It's rat poison. We hate it. We're going to get rid of it. We're going to war against drugs, and we're going to win." The plan really has two parts: one part is government action against the supply of drugs, and the other—the demand side—shouldn't be the government's problem at all. I believe that can be done, and done better, without any big government-handout programs. If there's ever going to be any meaningful progress, the President is going to have to say to the private sector and the grass roots in this country: "It's your fault. It's your problem." We must as a people stop kids from doing drugs, whether they're new designer drugs or cocaine—which is the epidemic now—or whatever, we've got to stop them from doing it. This is basic. I remember hearing the Mexicans argue their point: they manufacture the drugs, but we're the drugstore. We buy and ingest this stuff. We have to shift the responsibility from a government-spending program to a program where we get motivated and do something about it. It has to be a top national priority. Now, specifically...

Q: Why don't you begin with the first half, the supply side, since you say it has to start with the President and government action.

Ueberroth: Well, both sides have to start with the President. That's the point, because rallying the private sector would fail if it was done on its own. But if you want to rally the private sector because you're on your way with planes into Tripoli against Colonel Qaddafi, they'd say, "Right, all right, whatever you need, Mr. President!" It needs to be that kind of initiative. But specifically, on the supply side, I've listened to experts in literally every branch of government, and from all walks of life, from law enforcement to education, and the problem is that the supply is growing so fast that any attempt to catch it at the border, or have policemen interdict it by catching the dealers in the street, is going to be ineffective, and very costly. It just won't get the job done. We have to cut the supply of illegal drugs drastically, which to me means defoliation or some kind of eradication of the plants, before they're harvested into poison. Once they're harvested and refined, it's too easy to carry, it's too easy to hide, and it's too easy to get into the school systems of our country.

Q: So defoliation just for starters? Where? Mexico? Colombia?

Ueberroth: All they have to really do is get the Bolivians and the Colombians—excuse me, the Peruvians and the Bolivians. They grow 95 percent of the [coca] crop. It worked in 1971, when they went to get 80 percent of the opium-poppy crop in Turkey, and it just dried up the world supply. And it worked for years and years, and it never really got a head of steam going again. And it wasn't anywhere near as bad a crop as cocaine is for this country.... You know, [FBI] Director [William] Webster told me [that] when he took the job, he didn't put cocaine in the top ten problems he was facing. Now it's problem number one, two, three, and four....

Q: So, suppose our planes are on their way to Peru and Bolivia. What next?

Ueberroth: The call to arms to the private sector in this country to go to work on the demand side. They have to be accountable in their own areas, and I mean everybody. Right now, nobody is accountable. Parents: they have to do more than be afraid for their kids. They have to educate themselves to go head to head with their kids on drugs. Parents' groups have to do more than complain, they have to develop real programs that get to the parents in their communities. Education: you know, the head of the New York City schools came to me to ask for help. Labor has not made one strong statement that I've heard, has not taken any stand at all. Labor was the most effective tool to fight communism in this country. Now labor's position has got to be: "We're on the offense, we're going to fight drugs...." Business: I never talk to the corporate sector without saying, telling them, they are the worst villains in this. They have to take the lead, and they haven't. They have to make a statement, and they have to

make a major contribution. Not only in their own businesses. They also have to pay for the curriculum and the materials for education. They have to use the support systems that they already have in advertising and media to make a major change in the attitude of kids in the country, because that's where the real battle....

Q: How are they supposed to change the attitude of the country?

Ueberroth: Well, the attitude of the young people in this country. The same way they change people's attitude to buy their music, videos, to buy their blue jeans and their fast foods. What has to be done is, you get the hundred major advertisers in this country, the biggest advertising budgets, and you say to them: "Look, I want 3 percent of your advertising budget to go to antidrug ads." And this is not public-service ads at 4:00 in the morning. This is paid advertising, as good as their ads for their top product lines for people of that age group. And it's good business for them. Because if they don't get rid of drugs in this country, they're not going to have anybody to sell to. They're not going to have very good markets. And they have to be accountable, and their ad departments and agencies are accountable for results, just like they are when they're selling cars or clothes or soft drinks or anything else. This is not a pep rally, a giant, nationwide pep rally. It's something that has to be ingrained in our country for a lot of years to come—if we care.

Q: How about...

Ueberroth: And incidentally, this would be the largest advertising budget in the history of the world, and there's a very interesting offshoot that you might not like to agree with, or understand. But I believe it would have a very interesting effect on the media. They're corporations. They'd have to do the same. They'd have to make a commitment. And I think they would....

Q: Sure, they'd get up and march.

Ueberroth: Right, they would.

Q: So, this job we're talking about, do you ever...

Ueberroth: What job?

Q: Drug czar.

Ueberroth: There is no job, and I don't think it's in the best interest of the government to have a drug czar.

Q: Well, you screwed up my lead, which was: I'd finally figured out what you were naming for.

Ueberroth: Well, I screwed it up. And if I did, I did it correctly, positively, and I'll do it one more time in case the tape didn't hear it.

Q: So you don't want the job?

Ueberroth: I don't think there should be or is a job. And my involvement in this thing is really trying to fight drugs and has nothing to do with any personal goals. I find myself in a position to be able to do it, and I do it.

Q: All right, let's not dicker about the word job. There's something you want to do. It would require that some authority be vested in you, because you couldn't just start doing it from your office right now.

Ueberroth: No, I don't want to do any-

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thing. I'd like to see something done.

Q: But would you agree that there are precious few people who are in a position to do it? And you are?

Ueberroth: I'm one of some—a very few, I think, is correct....

I think I can save a lot of time here by summarizing the rest of this dance. There's a job to be done, but it's not a job, and if it is a job, he doesn't want it. Of course, if they came to him and made him do it...well, then...

This, too, is classic Ueberroth, the ever-reluctant salesman. He didn't want the baseball job, or the Olympics job either. This is his natural negotiating stance. It's he who has to be convinced. It's his decision on which matters pend. That way, even with his hands idle at his sides, it's he who's leading the dance.

But people mistake him who see in these rondos a grand Machiavellian gyre in the White House that winds him up. In fact, they underestimate him, because Ueberroth needs no grand scheme. His great strength lies in his instincts; they operate constantly and without his having to plan. He could no more cede the lead on this drug plan than he could take the wrong chair at breakfast. He could no more let slip a needless slur about some dork in Washington than he could leave the Houston police chief in peace through nine innings in the Astrodome. There are management books to teach the rest of us about "networking." But for Ueberroth, this is life itself. He already seems to know every rich white man in America—or at least, they know of one another. When he wants something done, he calls up "the top guy" and, together, they "cut to the bottom line."

Characteristically, when the dance is done on the drug plan, what he wants is a small group of top guys convened under the President's wing. Then within that group, Ueberroth will simply trust his instincts. Cream rises, after all. And authority would likely devolve to him because he would make sure to know more, to be ready, to stay one step ahead.

Of course, if that should happen, if responsibility should fall to him, he'd have to ask the baseball owners for time off to do the job. So I asked him, one day, if he'd cleared it with the owners.

"Oh, yes," he said. "About a year ago."

III. The Ultimate Solution

Q: Maybe Reagan's got somebody better...
Ueberroth: He does. George Bush is in a

better position by a thousand yards—if he's given the direction by the President.

Q: Okay, suppose President Reagan, seeing that his task now is to leave some political legacy, says, "I'm going to do something for my friend George Bush." And he, from our house to your house, with Nancy at his side, throws his arm around George and says, "George, I'm giving you the nation's future. You are going to be the man to rid this country of drugs." And Bush says, "Thank you very much, Mr. President," takes two steps to his right, and throws his arm around you and says, "Peter, a heavy burden rests upon your capable shoulders. I'm giving you the private sector on drugs." Now what are you going to do?

Ueberroth: You're painting a humorous scenario. I will do anything that I can do within my skills, abilities, power. I mean, in the context of the scenario you painted, I'd say, "Okay." I'd say, "Let's go." But in so many words, I've told that to everybody in government who asks me the same question—and they virtually all asked.... If that scenario would go further, what he'd need to do is call on a small group, seven or eleven, some number like that. And then, whoever is the natural leader, let him emerge. And I would probably emerge as the person to do it. Get a cross section of, say, ten other leaders on the corporate side, and get it done. Not dissimilar to what I think was a heck of a job that Lee [Iacocca] did with the Statue of Liberty.

Q: But no committee of white men is going down to Peru with machetes. How is that going to get done?

Ueberroth: It would be done by government action. The government can take whatever role it wants to. They can work out a way to buy the crop and destroy it. They may have to do it by tough bargaining. They may have to consider this kind of agriculture an aggressive act. I'm not going to tell them the most diplomatic and forceful way to get it done. But to think that two countries that are not major players in the world scene can supply the world with cocaine, and we watch it happen—and call them allies—it's not to be believed. It's unacceptable—inexcusable.

Q: How would you start—cut off aid?

Ueberroth: Certainly cutting off aid. Or another plan that I played with and discussed with certain officials is to increase the aid. The money involved is still not much compared to the economic consequence of drugs in this country. You could quadruple aid, but suspend it until we achieved a satisfactory relationship vis-à-vis the growing of coca plants. So aid would be quadrupled and sitting there in a big pot, building, gaining interest, and it would be of importance to those two countries, but they wouldn't get the first penny until we got rid of the coca plants.

Q: Compared with the \$1.7-billion cost of the latest antidrug bill, what do you think it would take to compensate Peru, Bolivia, and Colombia for their total coca crop?

Ueberroth: I think it would cost a fraction if you do it at a campesino's level, if that's who they're worried about, these poor farmers who won't make a living. Of course, these poor farmers were farming something else until recently, so they did make their living quite well.

Q: And if our government were to buy the crop, without helicopters or troops, it'd still cost less?

Ueberroth: I'm convinced it would cost pennies on the dollar. I don't have in front of me the gross national products of these countries, but it's not all that impressive a number. Those nations have a combined population smaller than the state of California's. The economy of a major county in California will be larger than the economy of these countries. Yet we sit there and let it happen. And there are a lot of government officials in the various countries involved, so in some ways it's like a Qaddafi, a state that's warring against the United States.

Q: So there's precedent for government action against them?

Ueberroth: Well, I think there's a bluff that can be called. If this is just a criminal element and the government people aren't involved, then help us get rid of it—now, underline, exclamation point. Now!

Q: So, if I understand correctly, you would give them a simple choice: Our Air Force is coming. Do you want your troops on the choppers or ours?

Ueberroth: I won't go that far, to say it demands military action. What I'd say is it's more important than any aid or military aid regarding Nicaragua. That's a political choice, and political intervention, but they're not providing the poison to kill millions of our kids.

Q: How about California's number-one agricultural product, marijuana? How can we expect the Bolivians to know what the hell is going on in their mountains if we can't get the marijuana out of our backyards?

Ueberroth: We have the same satellite capability to identify that crop where it is, and that's part of the call to arms. You know, we've got to stop it in our own country, and that's very doable and, properly done, it's no real cost.

Q: Why?

Ueberroth: Because every summer we have these wonderful encampments of National Guard. How much better would they feel if, instead of playing war games, they'd be getting something done that's going to be helpful to their kids? That would be really good.

Q: So while you're eradicating next year's cocaine in Bolivia, you're eradicating next year's marijuana in California?

Ueberroth: And in Hawaii and elsewhere—at virtually no cost... You know, there are billions of dollars thrown at projects by the government, and almost without exception they've failed. Or they succeed in such a small way, compared with the money spent, they might as well not

have done it.

Q: So the rest of your program is supposed to be without government cost.

Ueberroth: It will work better without any government cost. Because as soon as you get government cost you get government regulation. And you can't go fast enough. I learned that in the Olympic games. If I wanted to build a little stadium, I'd work through a city and get three bids, and they'd all be in the \$17, \$18, \$19 million range. I'd go out to some unincorporated county area and get a private contractor to bid on the same job, and it would cost \$4 million. So the private sector can take the demand side, with government encouragement and okay. Labor would have to be rallied. They have not made a powerful statement...

Q: What do you actually want labor to do?

Ueberroth: I'd want them to take on the responsibility of ridding their membership of illegal drugs.

Q: Well, how?

Ueberroth: How? There are simple answers and complicated answers. I wouldn't want to have to tell them. They know how to deal with their membership. They know how to be effective. They have responsibility to the health and welfare of their membership. Somebody who's doing illegal drugs is guilty of killing himself and paying money to criminals who might be killing somebody else. So it starts with saying, "We, the xyz union, declare that illegal drugs are the biggest menace on society, and we don't want anyone in our union who's going to commit crimes like that..."

Q: Okay, a declaration. And then?

Ueberroth: Secondly, they get in and educate their people from start to finish. They should probably pay for that. Then they have to make it known—there are no secrets among employees—that drugs will not be... We don't want a police state, we don't want a gestapo state, but...

Q: Suppose there is testimony that somebody is using drugs. Is he out of the union?

Ueberroth: I don't think so. But they'd better get him help or they're going to have a bigger problem. If they let him stay in, especially in a union that has to do with public safety, in my opinion they're being criminally negligent. And they know. Employees know.

Q: At the same time you would want every business to say: "If you are not clean you are out the door?"

Ueberroth: Well, not clean or out the door. It's unfortunately not as simple as that. I think you give somebody a chance to recover, you have an obligation to do that. A lot of people will say that's far too liberal. But we've been growing generations of people thinking this is okay, it's recreational and hip. There are some people who can't stop, so I think we have to try and help them.

Q: And if they cannot be helped?

Ueberroth: Well, there's a difference—cannot be helped or will not be helped. If

they won't be helped they're history. I think then they're saying, "I want to continue to commit a crime..." They want to continue to ruin their health and they want to continue to commit mayhem on society. Then, I think you open the door and let them go. If they want to be helped but they can't, then I don't treat them more seriously—not a great deal more seriously—than an alcoholic. You try, and sometimes you're going to fail. If you fail on some, so be it.

Q: So business, besides paying the freight, would have to clean up its own house.

Ueberroth: Right. Each segment of society has to stand up and say: Illegal drugs are a menace. We don't want them in our whatever—our union, business, school. We don't want anyone around us who uses drugs. We think they're vile, vicious, un-American. They cause crimes on our sisters and our brothers. Let's get rid of them. Companies have policies on the most mundane things. You get policies on chiropractors, on dress codes, Christmas giving, all kinds of policies. Here's an item that's ripping the country apart, and business looks the other way. If they find somebody, they quietly fire him and try to avoid a lawsuit. Stick him with somebody else. That's what baseball used to do. If a guy had a problem, teams had a great solution—they'd trade him.

Q: The Whitey Herzog solution...

Ueberroth: You're speaking. You know I'm careful not to use names.

Q: All right, let's talk timetable. Say February 1, U.S. helicopters bearing Bolivian and Peruvian troops descend on those coca fields...

Ueberroth: The minute they started, the President has to call on the private sector, he's got to call on a labor panel, a business panel, an education panel, and a couple of others, maybe a religious panel. And say to each...

Q: Okay, but clearly, he'd have to have that arranged before he goes out and...

Ueberroth: He could have it arranged. It's sitting there somewhere already. I've been advocating it.

Q: You mean it's sitting there because you handed it to him, didn't you? In writing?

Ueberroth: Right. I made those kinds of proposals in writing and I've continued to make them... You don't ask the private sector to get involved unless there's a real emergency. Well, I think there's an emergency. That's my whole point.

Q: And unless you mean to win...

Ueberroth: Yes. It's not a Vietnam. I mean, the nice thing is, it is a win. In eighteen months, you have a dramatic jump shift, and then you get the momentum going...

Q: What's the jump shift after eighteen months?

Ueberroth: Supply has dried out. It's been confiscated or used up. You've got a long time before they get geared up in any other country, and anyway it wouldn't be the same. That stuff doesn't grow very well in many parts of the world, number one. Number two, countries would see that it's not fa-

avorable for them, that we didn't think it was nice. And you could get a lot done...the same way they can bring out a product that's virtually unknown, and in a few months, everybody knows about it. The youth in this country have chosen to spend over five hours watching television every day. It's an attentive audience, an easy-to-influence audience. So we could do it using every technique, from superstars to music to innuendo. Every skill that's available. If we have the best budget, we can obviously afford to do it right.

Q: So, at that point, you've started driving up supply, and you're after the younger generation. What do you do about the thousands of users who are left out somewhere in the generational shift?

Ueberroth: There will be casualties and the casualties are going to be casualties anyway. The users—the majority of them—are people who are pleased by drugs, and drugs are part of their life, but they're not yet chemically dependent, where they've lost control. They're going to be very unhappy that their playtime has been taken away. They're also going to have to realize that it's very criminal. And they're going to be getting older. Those who are—the smaller percentage—who are shivering in the streets, having withdrawal symptoms, some may die, some may get help. I think you try and be as humane as possible, and the cost of that can be borne through insurance and the rest, anyway. Because what this would do for the country, just from a macroeconomic point of view, the impact would be unbelievable.

Q: Okay, let's talk about impact. You've talked to experts about rehabilitation?

Ueberroth: Right. Government-run, private sector-run, expensive, cheap, all of them, to get a feel for the recovery rate. What chance do we have? What's happening? Who's bringing these kids in? What ages are they? What are the problems?

Q: What is the recovery rate? Are we talking about, say, 10, 20 percent, or can people be reached if they are treated?

Ueberroth: Well, I get a lot of different opinions. No opinion that I've heard gets up to 50 percent.

Q: So if somebody has a real problem now, no matter what programs we have, basically more than half are going down the tubes.

Ueberroth: Yes, in some form or another. Look, it's not a pleasant predicament, but I would not have them be the highest priority. I would put out the fire before you worry too much about those who have already been burned. Period.

At this point, I asked Ueberroth, "Well, then, who are you saving?" But he said all he wanted to do was stop a crime against our children.

I tried again: Who is this for? But he just looked at me in confusion. We were missing signals, and it was my mistake. I realized only gradually

that this drug plan isn't for (or even against) any people I might know—any individuals at all. It is a macro-solution to a macroproblem, and Ueberroth doesn't want to fool with cases.

I realized only later that Ueberroth likes the drug problem because, in his view, it's everybody's problem, to which he'll supply a solution that is everybody's solution, just as his Disney World package tours were for everybody in America, and the Wolperesque Olympic pageants were for everybody with a TV, just as he's cleaning up baseball as a family show for everybody, just as his friends at USA Today bought this jet by inventing everybody's paper, just as this Hyatt is the hotel for everybody.... Of course, one sees these issues clear and cool from above, looking down the Hyatt's thirty-story atrium from the Presidential Suite....

Ueberroth brooks no argument on whether his macro drug plan actually needs doing. From his perch in the climate-controlled aerie, there is no argument: Who is for drugs, after all? His point: All right, if we're cleaning up drugs, well, I can do it in eighteen months.

But it's another question whether people want it done his way, with satellites trained on this country, and National Guardsmen as national police, tramping through our backyards, hunting the dreaded weed. ("That's well within the President's emergency powers," Ueberroth insists. "That's my whole premise. This is an emergency.")

And it is still another question why he thrusts himself forward as the designated doer.

I asked him, finally, what were his ambitions. He said: "I don't have them in any practical sense, any ambitions personally.... I guess I'm going to end up in commerce again, because I enjoy that. I enjoy...."

Q: I'm not asking you for a career path. I know you don't have any master plan.

Ueberroth: Ambitions?... Try a different word.

Q: Let's put it this way. What would you like to have on your tombstone?

Ueberroth: Let's leave tombstones out of this. What's important to me? Is that better? If you ask what's important, I'd say I want to be respected by my children, and I want them to have a good running start with their lives, and...I don't spend much time thinking about it....

Q: How about the title Citizen?

Ueberroth: Well...I think I'm a good citizen. I think I have been. And am now. And will be. So...so be it. ☺

Did anyone dare tell Antonio Stradivari he could speed up production, if he stopped fiddling around?



No one can turn up the speed of a master craftsman's hands.

Or shorten the time needed to make a great Scotch. That is why it takes twelve long years to create Johnnie Walker Black Label. It has every right to be expensive.



JOHNNIE WALKER BLACK LABEL
SCOTCH WHISKY
12 YEARS OLD

eat Hartford stag gives up bachelorhood

NCE GROUP, Hartford, Conn., stag logo a family to keep it com- commercial, to air on ABC-TV. tag will be joined by a doe and a s will highlight the growth and ew "family" and simulated acci- stag alone is present. Hartford is re Insurance Co., and affiliates in rope. McCaffrey & McCall han- ount...

a huge potential for any marketer a satisfactory remedy, concludes orp., New York, from a survey on ns. About 7% of Americans suffer about the same number as suffer at latter market in comparison consumers indicate they would y remedy to eliminate or control survey that examined 83 different g and split skin to stretch marks s available from Consumer Re-

E CO., Cincinnati, is shipping its y lotion into East and West Coast ational rollout. Ad support in the ate. this month, out of Benton &

YOY CO., division of Warner Com- ew products included in its t ad budget will be Magic Sound set with cassettes, Fiddlesticks, characters as Superman, Batman, e Incredible Hulk, preschool- ple and Dolly Pops plastic fashion witz & Lawson is the agency for company...

AMERICAN FOOD PRODUCERS are letting the im- ports take over the luxury end of the business, according to "Checkout," a newsletter published by Marsteller Inc. While the market is sending out signals that it is ready for high-priced items—specialty food consumption has been up 20% annually for the last five years—major American food marketers have been reluctant to venture beyond the mass market, notes the newsletter...

TO ILLUSTRATE its interest in fitness and health, Per- rier has funded a study on the subject among Americans. Conducted by Louis Harris & Associates, the study found that 59% of American adults participate in at least one athletic activity. According to the study, most active people do not lose weight, are just as likely to smoke as nonactive people and need the same amount of sleep as nonactive types...

TOPPING TEEN LISTS of most admired celebrities are Bob Hope for men and Barbra Streisand for women in *Seventeen* magazine's poll. Runners-up named by the teen age girls are John Travolta and Carol Burnett. For- mer President Gerald Ford ranked twelfth, but Presi- dent Jimmy Carter couldn't even crack the top thirty. Poll appears in this month's issue...

IT HAD TO HAPPEN DEPT.: A monthly news journal devoted to the adult business market (pornography shops and massage parlors) published its first issue in February. Called *TAB Report*, the monthly is a compen- dium of stories on national and international adult busi- ness trends. *TAB* is priced by RPE Associates, Wash- ington. Display ads are priced at \$60 per column inch...

PREPARING TO RIDE a trend in household and com- mercial decor, B. F. Goodrich Co., Akron, is halting pro- duction of its wallpaper and other thin wall coverings. It will concentrate on its heavier coverings, such as tex- tured vinyl and the like. Carr Liggett Advertising, Cleve- land, will spread the word...

NBC-TV has decided that, when Procter & Gamble's "Another World" expands to 90 minutes on March 5 (AA, Jan. 29), the half-hour series that must depart is Merv Griffin Productions' "Jeopardy." At that time, the net will have game shows from 9 a.m. (EST) till noon, when three hours of soap operas begin...

SENTRY HARDWARE'S old soldier will be mustered out and replaced by a new logo bearing little resem- blance to the Revolutionary War hero standing guard so many years at Sentry's 4,500 stores and dealers. Babcock & Schmid Associates, logo designers, Bath, O., are fashioning the new symbol for the Cleveland-based company, to be introduced to Sentry executives meet- ing April 15 at Bal Harbour, Fla. Palm & Patterson, Cleveland, is developing the industrial advertising, in- cluding a 24-page insertion in hardware publications in July. Marschalk Co. will create ads for tv and for national consumer magazines...

MARVEL COMICS GROUP, New York, said such com- ics book superheroes as Spider-Man, Incredible Hulk, Captain America and Ms. Marvel will star in tv shorts as of spring, offering advice within children's programs on proper health and nutrition habits, safety and good citi- zenship. Michael McCurdy, senior vp, Planned Commu- nications Services' PCS Films unit, is in charge of pro- duction, syndication and sponsor sales of these featurettes...

PUBLIC BROADCASTING SERVICE, Washington, said that nearly 31,600,000 tv households gave public tv its greatest fall opportunity during Nov. 6-12, including 17,400,000 homes in prime time despite the commercial nets' fall stunting. PBS said a special Nielsen analysis found that "Masterpiece Theatre's" "The Duchess of Duke Street" (Mobil Corp.) was its highest rated prime timer, topped only by the 1977 "Upstairs/Downstairs." "Sesame Street" and "Electric Company" remained PBS' top-rated over-all.

BBDO studies Americans' 'me-first' sentiment

NEW YORK—That more Ameri- cans now unabashedly say "I love me" is setting the stage for what can be a giant marketing revolu- tion.

So thinks BBDO exec vp Larry Light. Convinced that the country has swung from a "we" sentiment to a "me" oriented one, the director of marketing and media services for the fourth largest U.S. agency wants to find out how this affects

American life and marketing, in- cluding retailing, new products and advertising styles. To do this, BBDO is asking staffers to do indi- vidual research projects that aim to "challenge conventional wisdom," according to Mr. Light.

Preliminary data from one project suggests that a large but "ig- nored minority" of women prefer the old-fashioned romantic man who shelters them over the new- fashioned man they characterize as less dominant, ambitious and ag- gressive. That data, if confirmed, may stimulate more ads with a ro- mantic appeal.

"People no longer think that

feeling good about themselves is a crime," Mr. Light told *ADVERTIS- ING AGE*. "They're no longer guilty about having fun, enjoying their jobs, their families or even the commute."

A slew of products has emerged to cater to this new self-absorption: A magazine devoted exclusively to self-occupation, designer clothes ("because society says it's okay to treat yourself well") "self centers" in department stores, the fitness mania ("an army of people running through the streets in their under- wear"), appliances to heat single doughnuts or slices of pizza and even a variety of adult education courses on understanding the self.

What they're striving for, said Mr. Light, is to feel a sense of ac- complishment. This creates a new "I did it myself market," a market he considers apart from the smaller do-it-yourself market. Pillsbury cake mix ads, for exam- ple, take advantage of the oppor- tunity, he said. They offer a way for the baker to score a personal suc- cess. So, too, do Campbell soup ads, which advise the cook how to create an original covered dish supper that draws compliments.

On the home front, Mr. Light dis- misses home entertainment cen- ters as "an idea whose time will never come. You can't even get a

family to eat together, yet alone tune in together," he said.

But that interest in "persona- lized media" offers opportunities for new products. "Resalability and flexible furniture and life styles are not problems. They're opportunities," Mr. Light insisted. "You can get very rich understand- ing how to personalize a home."

Based on other BBDO research, Mr. Light predicted a boom in the number of specialty stores and a corresponding pruning of depart- ments in retailing operations. "De- partment stores will either give up toys or be forced to carry a full line," he said.

Mr. Light also pointed to catalog sales as "the fastest growing form of retail in America." He antici- pates that more stores will rely on catalogs, and that soon more items will be available through the mail than on the racks. #

Mexican Inn tests entrees in St. Louis

ST. LOUIS—Mexican Inn Chili Products, which has focused on food service and institutional mar- kets for over 50 years, is entering the growing retail market for Mexi- can foods.

The company is launching into test market here a full line of frozen Mexican entrees. Included are beef burritos, beef tamales, beef taco filling, sauce and chili with beans. The line, carrying the Mexican Inn brand, is expected on retail shelves in two to three weeks. The package touts that the products are "Mexi- can food made for American tastes."

THE NATIONAL ANTHEM
IT STILL HITS HOME when sung by Rocco Scotti

any fan of professional baseball knows, *The Star Spangled* can still pull the heartstrings and send shivers up and spine when it is sung by the master, Rocco Scotti. The r, an often undervalued emblem of American patriotism, on spine-tingling beauty when Rocco Scotti gives it his e does every time. When Rocco's version opens up baseball games at the Yankee Stadium, the Cleveland Stadium, or proceedings at the Baseball Hall of Fame, a vivid surge of patriotism overtakes the audience. Minutes pass before things can get underway. His reputation is spreading fast, and because of him, the national anthem is experiencing a true rebirth. His recent 45 r.p.m. recording of *The Star Spangled Banner* makes a great advertising give-away for sales promotion. On the flipside is Rocco's

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The New England Journal of Medicine

FACT:
The New England Journal of Medicine is FIRST CHOICE of physicians when

Blair on brink of spots-by-satellite move

By COLBY COATES

NEW YORK—John Blair & Co. is close to beginning national satellite distribution of tv spot commercials, probably by early 1980 "so we can enjoy all that luscious political business," says John Blair, Blairvp in charge of the space age project. Several months ago (AA, March 26), Blair launched a test whereby

Dandy newspaper award entries are sought

Newspaper Advertising Bureau is accepting entries for its seventh annual Dandy award (dealer automotive newspaper display advertising). Ads covering an aspect of automotive dealer activity that have run during 1979 are eligible. Deadline for entries is Nov. 21. Send entries to the bureau at: 280 N. Woodward Ave., Suite 206, Birmingham, Mich. 48011

30-second spots, commercials for 15 different General Foods brands were distributed to 12 cities.

Using time leased from the Hughes TV Network, Blair sent the spots out over Western Union's Westar satellite to Seattle, Sacramento and Kansas City. Earth stations in the three cities picked up the feed which was then taped and forwarded to other stations in the three markets.

From what Blair has learned from the experiment, "on a scale of 10 I'd say we're at a nine in terms of putting the service into effect on a national basis," Mr. Blair said.

Results of the test, which began in mid-March and ended in early June, have been passed on to Gen-

eral Foods and Ogilvy & Mather, its agency and spot buyer. Another report has gone to Blair president Jack Fritz who must give the final go ahead for the project.

As it now shapes up, the one thing standing between Blair and hanging out its "we deliver by satellite" shingle is the cost factor.

"The reality is that we have a premium delivery service that must be made cost competitive," said Mr. Blair, still working on the numbers that will show what it costs Blair to run such an operation and how much it can charge.

Nevertheless, even if satellite transmission of commercials is initially more costly than current dubbing and shipping costs, Mr. Blair thinks the future is now as "agen-

cies and advertisers are looking for better ways of putting it all out there. When we announce we're in business the phone will ring off the hook," he predicted.

Among the selling points of the satellite service are guaranteed instant delivery, complete traffic instructions for stations and an instant makegood if Blair blows the transmission," the Blair exec said.

Moreover, the speed of delivery coupled with the performance of space age computers will allow any agency to know immediately "who's got their ads and when they are running them."

While at some future point Blair might choose to rent a satellite transponder itself, Mr. Blair said

the company would continue to sublet for occasional use. Although Hughes and Westar were used in the test, Mr. Blair expects the system carrier to be determined by competitive bidding.

Mr. Blair characterized initial O&M and GF reaction to the test as "loving it." But the stations that participated in the test "loved it even more," he said.

The advantage for the stations is that they know what is coming down from the bird, when it's coming and exactly when it's scheduled for broadcast. Moreover, the system eliminates untold reams of paper work both for the rep and the station.

Pending filings with the Federal Communications Commission and the installation of hardware, Mr. Blair said "all systems point to go for early next year." ■

BBDO finds gas pains lead to less shopping

By LEAH ROZEN

NEW YORK—As the slow-moving gas lines in the East stretched longer and longer, BBDO's research department revved up its motor and made it first to the finish line with a report on changing consumer habits due to gas shortages.

Entitled "The Gas Crisis and the Fluctuating Consumer," BBDO's research report is based on telephone surveys with female automobile owners living in major eastern suburban areas. The interviews were conducted June 23, during a week when gas lines seemed endless.

BBDO found more than 80% of the women felt the gas shortage had affected their lives, causing them to shop less frequently, to postpone purchasing nonessentials as well as to spend more time at home.

"Advertisers must quickly reassess their marketing plans to protect themselves against the

changing buying patterns on today's gas-starved Americans," the BBDO report says.

With more Americans whiling away the hours in their apartments or homes, BBDO's report predicts "increased consumer attention to media in the home, i.e., tv, radio, magazines and newspapers."

BBDO is especially high on gas shortage benefits for newspapers, where it says "advertising will assume greater importance as consumers comparison-shop through ads rather than store to store."

The agency also sees marketing opportunities for food manufacturers and packagers, particularly makers of snack items, beverages

and convenience foods. The report also says there may be increased demand for products with longer at-home shelf lives and larger package sizes.

"The national advertiser should not forsake the neighborhood general store as it becomes a nearby stronghold for gas-conscious, but hungry, Americans," the BBDO report advises.

Additionally, the report forecasts that a nation of quasi shut-ins offers new opportunities for marketers of at-home sports equipment, do-it-yourself tools and home-improvement materials.

Specifics of the survey include: 87% of the women who had bought gas in the past week had waited in line, averaging 30 minutes; more than 60% said they were making fewer trips to the grocery store; 50% said they were shopping for clothes less now; 67% reported spending more time at home as a direct result of the gas squeeze, and 30% said they were doing more entertaining at home. ■

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WINNER

'BBDO Magazine' offers hints for recession

New York—BBDO International's just released November issue of "BBDO Magazine" is devoted almost entirely to hints and strategies for coping with the impending (if it's not here already) economic slowdown.

Three of five major articles are focused on advertising strategies for the recession.

The first article, "Deciding Who Gets How Much," reminds companies that "computer technology, along with more comprehensive sales and advertising data" can be of great assistance in determining just where ad dollars should go. The article is primarily a promotion of BBDO's AD BANK (established brands) and NEWS (new

brands) computer systems.

The second article, "Keeping the Right Image in a Recession," is an interview with BBDO executive Allen Rosenshine. Rosenshine expresses fear that recession will bring cutbacks in production quality and boost testing.

This reliance on testing tends to ignore personal judgment as a factor in deciding which campaigns to go with, Mr. Rosenshine asserts. "I'm saying, let's buy less testing and use more judgment. It's free," he adds. "Let's decide clearly what we want to produce and use before we spend production money. And let's use the testing systems more flexibly in combination with our judgment."

Mr. Rosenshine also recommends that advertisers shy away from emphasizing low prices. "If you become known through a recession as a cheapie, it's hard to get away from that when people have a few more bucks and price isn't a factor anymore," he says.

In the third and final article, "Managing the Cost of Television

Time," advertisers are encouraged to explore scheduling time and regional shifts to cut cost. Suggestions include buying time during less expensive, low demand months and shifting from one day-part to another.

The article also notes that "Recession economics should make the fundamentals of geographic al-

location all the more attractive." It warns, however, that in balancing network and spot tv, advertisers "should protect, first, markets where brand sales and category sales are high. Markets where brand sales are high and category sales are relatively low should be protected next. Only when these markets are covered should growth be looked for in areas

where brand sales are low but category sales are high."

As a final recommendation, the article says that shorter spots "are an excellent means of increasing media productivity." It suggests using 10-second spots, reporting that research finds them 60% to 70% as effective as 30-second spots and that the shorter spots generally cost only half as much. #

account changes

West Bend, Jenn-Air move to Y&R

WEST BEND, WIS.—West Bend division of Dart Industries has moved its \$5,000,000 to \$8,000,000 housewares and small appliances account to Young & Rubicam, Chicago, from Campbell-Mithun, Minneapolis, following a review that included the incumbent and Dancer Fitzgerald Sample, New York.

Later in the week, Y&R also won Jenn-Air Corp.'s \$2,000,000 convection oven account, beating out

NW Ayer ABH, Benton & Bowles and Grey-North. Foote, Cone & Belding had resigned Indianapolis-based Jenn-Air after it acquired Raytheon Co.'s \$9,000,000 Amana account (AA, Sept. 3).

Other accounts moving: Tony's Pizza Service, Marshall, Minn., to Bozell & Jacobs, Minneapolis, for its \$2,000,000-plus frozen pizza account. Carmichael-Lynch is the previous agency.

Working Woman, New York, to Daniel & Charles for a print budget from Chester Gore Co., which resigned the account because "it wasn't going anywhere," a Gore spokesman said.

French Rose Clay Collection, skin treatment by Nature de France, to Epstein-Raboy, New York, its first agency. Epstein-Raboy reportedly also will gain the Georgetown Klingner skin care-salon account.

S.A. Schenbrunn & Co., Palisades, N.J., to Spanish Advertising & Marketing Services, New York, for El Pico coffee. SAMS, a division of de Garmo Inc., succeeds Inter-Americas Advertising, Secaucus, N.J.

First Federal of Broward, Fort Lauderdale, a savings and loan institution with 21 offices throughout southern Florida, to Compton Advertising, New York, for its estimated \$750,000 account. The previous agency was Mucci Associates, Fort Lauderdale.

Charles Greenberg & Sons to DFK Advertising Inc., New York, for its new ABC Wide World of Sports actionwear line for boys. No previous agency.

Lucas Service, a division of Lucas Industries Inc., Troy, Mich., to Salesmakers Inc., Troy, Mich., from Holley-Thomas, Long Island, New York.

Schindler Houghton Elevator Corp., Toledo, to Widespread-Strandberg & Associates, from Gregory Inc., Cleveland.

Kewanee Machinery division of Chromally Farm & Industrial Equipment Co., Kewanee, Ill., to Creswell, Munsell, Schubert & Zirbel, Cedar Rapids, Ia., from Caldwell Advertising, Chicago.

Macbeth division of Kollmorgen Corp., manufacturer of graphic arts and photographic products, Newburgh, N.Y., to R.C. Schade & Associates, New Paltz, N.Y., from Herman & Associates, New York.

U.S. Chamber of Commerce, Washington, to Abramson-Himelfarb for Nation's Business, Washington Report and "It's Your Business" syndicated tv show, spending about \$250,000. Former agency Henry J. Kaufman & Associates resigned during an agency review. #

Eckmann new manager at Wesson & Warhaftig

Stuart F. Eckmann, previously at Rumrill-Hoyt, Rochester, N.Y., and J. Walter Thompson Co., New York, has joined Wesson & Warhaftig, New York healthcare communications agency, as manager of a new division, OmniScience, which will pursue accounts in the non-drug healthcare field. Mr. Eckmann's unit will focus on laboratory, diagnostic imaging and hospital product markets. OmniScience is based at the W&W offices, 919 Third Ave., New York 10022.

RECORD COVERS

We have been designing, printing and fabricating record covers and jackets for the industry for over 20 years—let us put this experience to work for you.

Short runs? Low budget? We have 30 full color "stock" covers on which we can imprint your titles and photos. We call these "Instant Album Covers."

Lee-Niklos Associates, Inc.
180 E 56 St., Dept M, NYC 10022

Raise-Great Ties
A Division of Alllyn Neckwear

CREATIVELY INTERPRETS THE URBAN "EXPERIENCE" IN THIS TRIO OF ATTRACTIVELY PATTERNED 3 1/4" TIES



A. THE PAUSE THAT REFRESHES—Authentic Breeds at their favorite red hydrant. Printed silk Foulard. Navy, Brown \$15.00

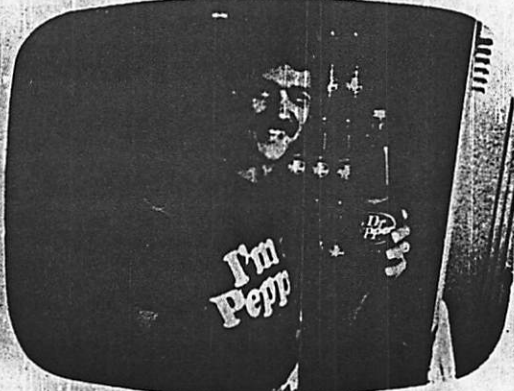
B. THE FLASHER—One need not be old to be a "Dirty Old Man." Woven polyester. Navy, Brown, Green, Wine, Black \$10.00.

C. THE COMMUTER—Bridge, crossroads, the "T" and snoring—it's all there. Printed silk Foulard. Navy, Brown. \$5.00.

For Visa or MASTERCARD phone orders:
CALL NOW TOLL FREE
800-824-7888 ask for operator 873
(in Calif. 800-852-7777)

To order by mail, include \$2.00 handling per parcel.
Conn. residents add 7% tax.
MONEY BACK
IF NOT DELIGHTED!

(write/call FOR FREE COLOR ILLUSTRATIONS of other designs)
GREAT TIES! P.O. BOX 3853 STAMFORD, CT. 06905



New York Yankee pitching star Ron Guidry pitches the 1-liter bottle for Dr Pepper in a new 10-second spot bottles can use freestanding or as a tag to new 20s. He also appears with "Pied Pepper" David Naughton in one of several new spots continuing the brand's "Be a Pepper" theme. Agency is Young & Rubicam, New York.

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Tampa, FL 33621



Please send more information on the Pos One 316/320
Please arrange a demonstration.

Name _____ Title _____
Company _____ State _____
Address _____
City _____ Phone _____ Zip _____

Iran advertising takes new direction

By NANCY GIGES

NEW YORK—Though the ad business in Iran remains at a standstill, the managing director of a major agency in Tehran is optimistic about the future because the government wants to use advertising to get the country back on its feet.

Freidoun Zandpour, managing director, Admen/BBDO, discussed advertising in troubled Iran during a visit here. Admen affiliated with BBDO last year.

Mr. Zandpour said that the central figure in the Iranian takeover, Ayatollah Ruhollah Khomeini, used a form of advertising 15 years ago by distributing anti-Shah cassettes, posters and handbills.

In fact, he claimed, Islam is based on advertising in a sense since the prophet Mohammed was told to go and advertise (religion). "So advertising is not going to be banned," he commented.

He does think the government wants to make sure advertising doesn't take advantage of the people. The government, he said, believes in the power of advertising and wants to channel it in a direction that will aid the public.

■ Mr. Zandpour was one of a group of agency execs that has met with a government committee on advertising. He described the committee's interest in advertising as "very favorable" although he noted its concern with ethics.

He estimated the total ad business now at about 10% of what it was before the revolution.

His agency, founded in 1970, had grown to \$2,500,000 in billings by 1977. For 1978, only \$1,500,000 of the \$4,000,000 in billings projected for that year ever materialized. For the past six months, Mr. Zandpour and his two partners, Norvik Beglarian, finance and media director, and Artush Hammamchian,

creative director, have been producing posters and other materials for various causes to bring in some money and "keep the agency's spirit up."

The agency exec expects to retain all of his major clients: Canada Dry soft drinks; Hoover vacuum cleaners and washing machines; Colgate-Palmolive's Colgate dental cream, Ultra Brite toothpaste and Colgate shampoo; Esso motor oil; Bristol-Myers' Mum deodorant and Clairol shampoos; Singapore Airlines; Wilkinson Sword; and Moulinex small appliances.

He acknowledged that advertising may look different in the future. Because of an expected stringent law regarding the appearance of women in advertising, it will probably be more factual and straightforward with more product demonstration, he said.

Prior to the revolution, adver-



F. ZANDPOUR

tising "did not grow because there was a seller's market," he said. With the influx of money from soaring oil prices in the mid-1970s, people were buying anything, he said, and marketers didn't feel the need to advertise.

Now, he commented, income will be distributed more evenly among the people and they are becoming more cautious in their purchases.

Mr. Zandpour said another sign of improving health for the industry is the availability of more print media. Previously, heavy censorship discouraged those interested in publishing and also deterred the people from reading what was available, he said. He noted that the circulation of some papers zoomed from just over 100,000 to 1,000,000 once the government was established.

Mr. Zandpour's remarks were made prior to reports of disputes at the country's biggest newspaper, *Kayhan*, where journalists and Islamic workers are embroiled in a controversy over freedom of the press. ■



Frisky young people are used to represent Khaki, "the grace" from Love Cosmetics division of Menley & Jam. May and June ads in *Glamour*, *Seventeen* and *Teen* Int'l. Jan Zwiren Agency, Chicago, handles.

Khaki

The frisky new fragrance that's...

DECALS

ALL TYPES & IRON ON

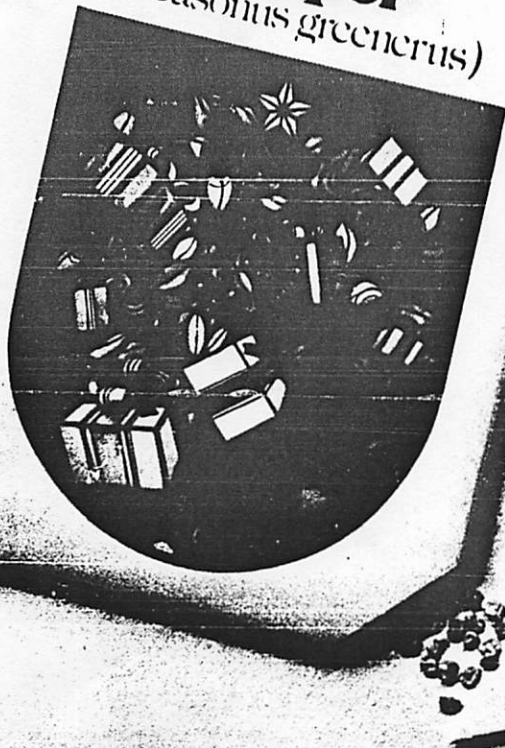
5.6k Screen • Litho • 4 Color
Pressure Sensitive • Water Mount

MIDWEST DECALCOMANIA CO.

Manufacturers
1102 W. Washington Chicago, IL 60607

(312) 829-0145

Christmas
Pepper
(seasonus greenicus)



Pep up your holidays with advertising in Flower & Garden. Flower & Garden has a spicy marketplace for Christmas seasoning: home-owning, mail-order-buying, educated, urban—eager for product news. Plant your ad dollars in Flower & Garden...for some season's greenings.

France's Carrefour supermarkets with pr...

PARIS—The French hypermarket Carrefour, which led the parade to generic products both here and abroad, has upset the apple cart once again by creating a monthly comparative price index pitting 45 Carrefour stores against 200 other supermarkets of similar size throughout France.

While this may not sound all that earthshattering to U.S. supermarkets who may remember the Kroger Price Patrol ladies, it amounts to outright defiance in France where comparative advertising is strictly taboo.

The comparative venture naturally drew cries from Carrefour competitors, but some are expected to follow suit soon. Indeed, says Jean-Pierre Avot, pr director for Euromarche, one of the opposition supermarkets, "No one understands the index [it is rather incomprehensible]. We interviewed the public to see what they thought. You'd die laughing listening to the tapes." Nevertheless, Euromarche is concerned enough to have hit back the first of this month with a massive ad campaign bearing the theme: "No more speeches, just the prices."

■ Carrefour, with annual turnover of \$3.2 billion, launched the index just as France's Scrivener Commission, set up to study a broad range of advertising problems including comparative ads, was about to release its findings. Carrefour could very well be in hot water if the report, released at the end of this month, confirms French suspicions about the controversial ad technique.

In any case, the Carrefour launch king was again Jacques Seguela, controversial head of agency Roux Seguela Cayzac et Goudard, and the same Jacques Seguela who attempted to secure financial assistance from Kelly, Nason/Univas in setting up a small RSCG shop in New York if he could convince an RSCG French client, Brothers Wil-

lot, the new owner of the Korvetts KNU.

Mr. Seguela has \$3,900,000 ad budgets, some of which are investigations by whose findings a French business summit conference starring Anne Garofalo of consumer international media adver-

Roller s...

(Continued from page 57) senberg opened skate rental operation back of his van in \$20 his first day of

Since then he has CheapSkates outlets renting roller skates. His chain earned last year, and this year is opening 200 skate outlets and CheapSkates line of

CheapSkates will advertise nationally with a national television commercial in-house. says he is looking for "with a lot of confidence its national expansion."

The real key to the roller skating industry, ever, may be in the laws restricting roller skating in designated areas. Many cities have already adopted roller skating heavily populated areas threaten to follow

Mr. Shevelson is road skating catch up could take off. passes. This will be within the next few that we can only skate will go the way and last forever." ■

Time-Life TV

Time-Life Television's Midwest office is in St. Louis and national manager, Jack Garofalo, who is in charge of Mr. Garrison, who is in charge of the Metromedia Corp., replaces M.

FREE
REPORT

The secrets of success
in mail order.

SECRET #1: HOW TO PICK THE RIGHT PRODUCT

773-2023

Follow Up Questions

DATES:

B.A.: '71 Economics - sch of Econ/Polisci

M.A.: '80 Communication / Interpersonal

Ph.D.: '84 " " " " " "

dissertation subject: Cogn. to Response to Pol. Ad.

1. what city were you raised in? spent the majority of you life in?

2. first firm? year? company name? job title? Tehran
Caspian Advertising Int. (ind) - Iran TV - '71 → Asst. Account Executive
Account Supervisor

3. own firm? year? company? partners? (what became of the partners?)
'74 → Admen Adv. → fx. Dir. → (yr. brt has dir) managing Partner.
Account Executive

ANICDOTES: 4. I'm an ethnic student, though raised entirely in the US, I have sensed a pull between my traditional culture and the values of the larger culture. Have you ever experienced this pull either in your experiences in Advertising or when you settled in the US?

5. Prior to '79 lots of dealing with US and European firms and then after '79 you settled in this country---other non-media people continually confuse the media image of the US with the real thing. Did you experience this sort of "re-education" when you settled in this country? (analogy with differences between dating someone and marrying the person)

6.1. You were a big success in Advertising---how did your early childhood training help you achieve that success? Hinder the pursuit of that success?

6.2. How did that training help in dealing with lossing everything following '79? Hinder in the adjustment?

7. Your daughter, Melody, 7, was raised entirely in the US. What do you want her to remember with regards to her Iranian heritage?

8. What issue of Advertising Age did your interview occur in?

('78) May 5 79 Iran Advertising.

Effect of Carter's 7% solution mystery to admen

(Continued from Page 1)

low the average level of their price increases in 1976 and 1977.

The impact of federal media purchases also is unclear, but the President's goal on price restraint is "certainly an issue that will have impact on us," said Al Martin, a key Defense Department official for advertising programs. "We don't know specifically how that will translate into advertising policy," said Mr. Martin, director of accession and retention programs for the department, "but at this point, there is no reason to believe it [advertising] would be exempt."

The Defense Department plans to spend about \$46,000,000 in national advertising in the current fiscal year.

■ Broadcast advertising rates conceivably could become an issue at the Federal Communications Commission, but FTC is an independent regulatory agency and not bound by the terms of the President's policy.

While FCC has a direct role in settling interstate telephone and satellite transmission rates, it has traditionally not taken a major interest in the cost increase of radio and tv advertising time.

"I presume that if somebody raised it at a license renewal, we'd look at it, but I don't know what the answer would be," an FCC policy aide said last week.

Agency reaction

President Carter's inflation-fighting guidelines seem to have nonplussed agency execs.

"It's hard for an adman to get excited about a Presidential speech that says we must face a time of austerity," Pittsburgh-based Ketchum, MacLeod & Grove president William H. Genge told ADVERTISING AGE.

Although he believes there is something antithetical about advertising and austerity, and that no agencies would be among the 400 top companies the President said would be monitored, Mr. Genge believes the ad world will support the deflation drive.

'Redbook' new format an attack on clutter

CHICAGO—To solve the problem of clutter, Redbook is adopting a new format—starting with its February issue.

Speaking to a group of Chicago advertisers, Redbook editor-in-chief Sey Chassler referred to "the ad clutter in the front of the book and the gray ghetto in the back" and said, "One day we looked up and said, 'Something has to be done.'"

What Redbook has done is set a section, after the opening pages, devoted entirely to editorial service pieces, lead articles and fiction. Each major article will open on the right, faced with a full-page ad on the left.

The next section of the magazine will carry regular monthly columns and features. Runovers of the service pieces will be included in this "second lead," followed by runovers of the major features. The first 16 pages—table of contents,

But compliance will cause difficulties, he warned. "The fact of even voluntary controls institutionalizes the idea that everyone deserves a 7% raise to keep even. What happens if your boss gives a 6% increase?"

He does not see the anti-inflation proposals resulting in slimmed ad budgets. In this he is seconded by American Assn. of Advertising Agencies president-elect Leonard S. Matthews. "While I expect some budgets will be cut, I don't think it will amount to much," Mr. Matthews said. "Most major advertisers won't reduce their budgets. Contrary to the widely-held view, advertising does not add to the costs of goods. It often brings them down."

Doremus & Co. president Barry McMennamin reasoned that "the stabilization or decline of media rates, which account for a lot of inflation in our business," could produce a domino effect. But, he said, "it's hard to predict. It wouldn't necessarily trigger a chain reaction; some advertisers might even expand their budgets."

McCann-Erickson's ad spending forecaster, vp Robert J. Coen, believes the President's voiced concern about inflation will "do no harm and maybe some good."

■ "Initially, I can't see that it will have more than a minor, marginal effect" on ad budgets, he said. While the program will pressure advertisers, particularly those under scrutiny, to keep expenses down, "I doubt they'll risk any loss in their share of market," he added.

Ted Bates & Co. chairman Robert Jacoby was "figuring the agency budget based on what President Carter wants," he said. Part of his motivation, Mr. Jacoby said, was because Bates services the U.S. Navy, and the President's plan warned government contracts would be pulled from non-complying suppliers.

Mr. Jacoby echoed other agency execs who expected the new voluntary guidelines to be made mandatory. "I suspect sooner or later they'll have to slap something on,"

opening 16 pages, there are nine pages of ads, then a sprinkling of regular monthly features and columns before the major editorial copy. The first major article ("How men really feel about promoting women") begins on Page 57.

Mr. Chassler predicted that the magazine's "architectural changes" would result in a "small revolution in the magazine field." ■



he said.

J. Walter Thompson Co. vice-chairman Burt Manning, along with other agency execs contacted, vowed to "do what's in the national interests," but Mr. Manning said "it's too early to tell what that means."

Media reaction

Advertisers shouldn't expect relief from the rising price curve in tv and radio as a result of President Carter's appeal, judging from broadcasters' initial reactions.

The President called for price increases no higher than 0.5% below their 1976-77 increases, or 9.5% at most.

That's a very favorable base period for tv. It was the year when prizes zoomed—partly as a result of a market tightened by political spending and by ABC's high-rating Olympics, which preempted regular sponsors.

■ Unit prices in network tv rose 18% in 1976 over 1975, while spot tv went up an average of 25%, according to the best industry estimates. In 1977, rates climbed up another 18% for network and 7% for spot. For the fourth quarter of this year, price hikes are falling back to more normal levels; an average network 30 is running 12% to 15% ahead of last fall.

While broadcasters will not want to endanger their federal contracts or station licenses, they are sure to continue to set their prices in the street in a way that few outsiders comprehend.

Veterans in radio-tv point out that was the case when the Nixon administration imposed controls in the early 1970s. After a 90-day

freeze thawed into phased controls, sales people went back to hammering out radio-tv deals in person-to-person struggles as usual.

Broadcasters are in a much stronger position now than then; 1971 was the year they lost cigarette billings of nearly \$200,000,000 by government fiat, thus opening up huge chunks of time and weakening the rate structure.

Mark Cohen, senior vp of the ABC-TV division, feels sponsors will not be affected much by the complicated wage-price Carter plan.

Most industry insiders and Wall Street observers haven't been expecting uncertainty-shrouded 1979 to be the sort of booming year that spirals media prices, anyway, he suggested. That should come in 1980, a national election and an Olympics year.

For 1979, Mr. Cohen anticipated an 11% to 14% network tv billings gain and an average cost hike of about 10% for clients.

As he understands the setup, James H. Rosenfield, president, CBS-TV Network, doesn't think the guides will have "any effect at all" on his pricing. "The prices we're getting now are well within the guidelines," he noted. He expects future increases to stay within the Carter-set limits.

Broadcast rates are based on audience levels, which have not been encouraging so far for CBS-TV, now third in the prime time Nielsen for the fall season. However, with the World Series hype past for NBC, Mr. Rosenfield predicted a turnaround which will move CBS back into second place.

Another who doesn't look for

any great change as government's move Digges, president of radio Division. "If it has impact, maybe the some benefit to radio."

"Whenever advertising examines media practices for any reason, it's well as a result."

At NBC, the NBC-AM Radio Station Mounty, thinks the present a problem, in the case of the M they allow for promotions when audience

While most publicists say they plan to take interest, many by inflation control their hands but leave Postal Service unaffected.

"We would all like the President's guidelines," Ziff (Herschel Sarbin said).

American Business Charles Mill expects because the program rollbacks. "Of course to tell," he said. "Publishers have issued rate increases for calendar year."

Earlier Time Inc. the then inflation Strauss that on May Service increased the of magazines by 29% by 47%. Time president Shepley noted the Union had agreed to 19.5%, predicting future postal prices.

■ "It would clearly to make commitments prohibit pass-along government-imposed prices to the consumer (AA, Oct. 9).

McGraw-Hill Inc. locked in meetings comment on the plan had earlier claimed their wage and price.

The diversified publisher has delayed rates because of "fighting inflation and mark about the President's lines," according to Weber. ■

corrective clarification

■ Hallmark Cards' gagement" special w TV on Nov. 17. The directly reported in AA, Oct. 16, P. 38).

■ Jerry Brady and Doyle Dane Bernbach supervisors, were identified in an item to senior vps (AA 106).

■ Federal Trade chairman Michael charged business re companies \$100 billion and government re them \$12 billion and figures were earlier re

BBDO Int'l adds three

NEW YORK—BBDO International is becoming a creature of habit. Its expansionary tendencies, which have brought an average of one new foreign shop into the BBDO fold per month this year, surfaced again last week when BBDO took minority shares in two Middle East agencies and one Puerto Rican shop.

BBDO also disclosed that the finishing touches were being put to negotiations for a minority interest in Switzerland's leading agency.

The world's seventh largest agency in terms of gross income grabbed 30% each of Nicosia, Cyprus-based Impact, and Teheran-based Admen, and added a 25% interest in Ulises Cadilla & Associates in Puerto Rico.

■ These purchases will add \$3,575,000 in billings in BBDO's international business based on its new shares in Impact, which bills about \$4,000,000 out of five offices in the Middle East, Admen's \$5,000,000 in billings, and Ulises

Cadilla's \$3,500,000. While it has been known that BBDO has been talking purchase with Gisler & Gisler of Zurich, Switzerland's largest agency with billings of \$21,000,000, Willi Schalk, BBDO's energetic exec vp and general manager of international operations, says BBDO is expected to finalize the terms of a 40% purchase of Gisler & Gisler by the end of the year. On the southern European rim, Italia/BBDO, Milan, 30% owned by BBDO International, also is in the process of acquiring 51% of Promos/Italia in Rome.

■ Mr. Schalk also noted that BBDO will enter into an associate relationship with the Bogota, Colombia-based Atenas agency. The agency will now be called Atenas/BBDO.

Direct purchases this year by BBDO International have brought in \$32,200,000 in billings based on the New York-based agency's percentage ownership in six new foreign shops billing a total of \$91,000,000. ■

Stone & Adler joins Y&R

(Continued from Page 2) coming part of Y&R. They have not only added to their client list but have been of great service to existing Y&R clients. We expect that the acquisition of Stone & Adler will have the same results."

take on Stone & Adler too. Apparently, conflicts don't bother Y&R. Stone & Adler handles direct marketing for United Airlines, while Eastern is a Y&R client; Allstate Insurance direct mail projects are at S&A, while

Zandpour → CSUF another step on
the ladder following the "revolution"
→ "Do you miss anything about
Iran?"
"Yes, my salary."

A vague ethnicity...

→ His career is unlikely casualty in
a larger conflict - an innocent bystander
→ what the dream of a Entebbe
or it slowly died...
hopeful cut short by a revolution.

①

Ad Age →
to name →

What Issue & Advertising Age
does your interview occur in?

①

Dates - BA. →

②

ma. PHD. →

③

Dissertation

④ Year - First Firm → Name: Job title

⑤ Year - Own Firm → Name: Partners?

What happened to
partners?

⑩ Melody - 7 - raised whole life in the U.S. -
what do you want her to remember
w/ regards to her Iranian heritage?

⑦ Prior to 79 lots & dealing w/ US firms & European
firms, after 79 settled in the country →
analogy between that experience & the difference
between dating someone & marrying them →
discovering the wants & all ...

⑥ Ethnic student - though raised entirely in the U.S. sense
pull between traditional values & values of the larger

At
2.
p59

Dec 79
Nov 79
Oct 79

Sept 78
Aug 78
July 78

May 11

449-7011
230-320

773-3517

Commence 1977 -

Endpage

A32

AF 5801

May 5 1978

(78)

Some Bad Feelings Greet Abruptness of Supervisor Selection

By DANIEL M. WEINTRAUB, Times Staff Writer

SACRAMENTO—The timing of Gov. George Deukmejian's appointment of Gaddi H. Vasquez to the Board of Supervisors apparently took the entire Orange County legislative delegation by surprise and left at least two members of the Assembly openly disappointed and angry.

Assemblyman Ross Johnson (R-La Habra), who was supporting Fullerton Mayor Richard C. Ackerman for the job, said at least half a dozen members of the county's delegation had hoped to unite behind Ackerman, but Deukmejian never sought their advice.

"I think virtually everyone in the county was caught totally flat-footed by this appointment," Johnson said Friday. "I was told very directly by Brian Lundgren [an assistant to Deukmejian Chief of Staff Steve Merksamer] that there would be a winnowing process, there would be a group of finalists selected, that there would

be a formal interview process, that those individuals would be invited to Sacramento and that there would be ample opportunity for input from legislators.

"I would be less than candid if I didn't say that the way this was handled was very poor. The message seems to be conveyed that it just plain doesn't matter what the folks in the area think."

Another Ackerman supporter—Assemblyman Nolan Frizzelle (R-Huntington Beach)—said he feared that Vasquez's lack of experience in elective office might come back to haunt him when he faces election in June, 1988.

"The thing that concerns me is that very few opinions from the county and from the delegation were weighed," Frizzelle said. "It seemed like the governor had made up his mind already and they didn't care that much for the opinion of the rest of us."

Continued from Page 1

The appointment was announced Thursday, even as legislators, prominent businessmen and other influential residents of the county who expected to be consulted further continued to evaluate candidates for the position vacated last January by Bruce Nestande:

• The Irvine Co.'s top corporate affairs officials were still in the process of reviewing the candidates and had just lunched with one applicant when word arrived that Deukmejian had appointed Vasquez.

• Coulson Morris, president of the Orange County Republican fund-raising group known as the Lincoln Club, heard about the appointment after he had scheduled an interview with another candidate Thursday night. Morris was preparing a letter to the Deukmejian Administration endorsing a handful of top prospects.

• Sen. John Seymour (R-Anaheim) learned of Vasquez's appointment as he was telling a reporter that he would wait to endorse a candidate until the governor called him with a "short list" of favorites.

Several other members of the Orange County legislative delegation had said in interviews Thursday morning that they would be talking personally with Deukmejian before the choice was made. But by that time, the decision had been final for at least a day, Deukmejian spokesman Kevin Brett acknowledged.

While only a handful of people have said openly that they are unhappy with the choice of Vasquez, many concede that they expected Deukmejian and his lieutenants to take more time before filling the seat.



Los Angeles Times

Ross Johnson

'I would be less than candid if I didn't say that the way this was handled was very poor.'

And some have suggested that the way the appointment was handled indicates that the governor probably planned all along to appoint Vasquez, a former Nestande aide who has worked for Deukmejian since 1985 and recently was named the governor's chief deputy appointments secretary.

Deukmejian Administration officials will not comment in detail on the process that led to the selection of the 32-year-old Vasquez as the county's first Latino supervisor. Who was consulted and how much weight their advice was given are confidential matters, Brett said.

He did say, however, that none of the candidates were interviewed by Deukmejian or anyone in the administration before the decision was made. Brett said administration officials screened the applications and presented a list of

possible appointees—though he wouldn't say how many—to Deukmejian.

"The governor throughout the course of his administration has made more than 4,200 appointments, and it is just physically impossible for the governor to conduct interviews with all the candidates for all the positions," Brett said. "The fact that he did not do interviews for this particular appointment should not be construed in any way to mean the governor does not regard this position to be an important one."

Brett would not say who in the community was consulted before Vasquez was chosen. Among those who told The Times that they had discussed the issue at least briefly with the governor or one of his representatives were Nestande and the four current county supervisors, several members of the county's delegation in the Legislature, Republican County Chairman Thomas A. Fuentes, the Lincoln Club's Morris and officials of the Irvine Co.

Except for Nestande, however, they all described their discussions as general in nature.

Nestande said he discussed the appointment at least three times with Deukmejian and twice with Merksamer. Nestande said he originally supported Ron Rogers, another of his former aides, but later spoke highly of Vasquez as well.

Nestande said the way the appointment was made is a reflection of Deukmejian's independence as a decision-maker.

"It's clear that in this administration, the governor makes the final decision," Nestande said. "I think anybody who wants to deliver to the governor the candidate is making a mistake because the governor is not going to respond to that."

But others who lacked the access to Deukmejian that Nestande apparently enjoyed were not as comfortable with the process.

Johnson compared Deukmejian's decision to the 1979 appointment of Edison Miller to the Board of Supervisors by then-Gov. Edmund G. Brown Jr. Miller, a former Vietnam prisoner of war accused by some fellow POWs of collaborating with his North Vietnamese captors, was defeated in the 1980 election by Nestande.

Assemblyman Gil Ferguson (R-Newport Beach) said he was pleased with Vasquez but "shocked" because administration officials had led him to believe that the decision was at least a month away.

"I think the governor has his own agenda, and it's quite independent of almost anyone else's," Ferguson said. "I can only say that I'm disappointed. . . . I support the governor. It's just that I'm disappointed."

Because Deukmejian's personal relationship with the Assembly Republicans from Orange County has never been described as close, some observers suggest that their snubbing comes as little surprise. More unusual is that Sens. Seymour and Marian Bergeson (R-Newport Beach), two of Deukmejian's closest allies in the Senate, received similar treatment.

In an interview Thursday morning, Bergeson had said that she wouldn't be making her endorsements public but intended to discuss her favorites with Deukmejian before he made his decision.

"I have been in communication through Brian Lungren, and at the appropriate time, when it appears the governor is ready to make a decision, then I want to make certain that my input is provided," said Bergeson, who later the same day admitted that the governor had "moved faster than I anticipated."

Seymour was caught in a similar situation when he was informed of the Vasquez appointment while he was assuring a reporter that he would be discussing the opening with the governor before a decision was made.

After hearing that Vasquez had been given the job, Seymour said he had discussed the candidates generally with Lungren but had

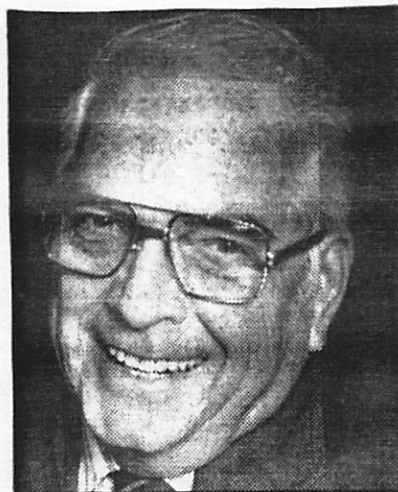
expected to hear again from the governor's office.

"It does come as a surprise to me

that they never came back and said, 'Here's our short list—what do you think?'" Seymour said.

Seymour and Bergeson, however, both said they were pleased with the candidate chosen. Similarly, officials for the Irvine Co. and Morris, president of the Lincoln Club, said they were surprised at the timing but not disappointed by the selection.

Morris said he and other representatives of the club had interviewed 13 candidates and were preparing to recommend a short list of favorites to the governor.



Los Angeles Times

Nolan Frizzelle

'The thing that concerns me is that very few opinions from the county and from the delegation were weighed.'

"That was the plan until [Thursday] afternoon when the appointment was made," Morris said. "We really didn't expect it to come out that quickly." But Morris said he was happy that the vacancy had been filled.

Jack Flanagan, the Irvine Co.'s vice president for corporate affairs, speculated that the Administration skipped the expected final round of the selection process after Vasquez received high marks from most of those who had been consulted.

"If the governor was inclined to go with Gaddi, he received confirmation from everybody's short

list," Flanagan said. "The decision certainly was not made in the dark."

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